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CHAOS CITY: URBAN BIRTH IN A TIME OF VIOLENT

PRESERVE THE HISTORICAL IDENTITY BY SUSTAINABLE DEVELOPMENT

THE CASE OF SARY-IRAN

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ABSTRACT

Farah Abad is in urban divisions in Sari city of Iran. This city is very important due to its large population and its regional, geographical and historical location. The city of Sari has many problems such as migration, lack of green space, lack of cultural and recreational uses in this area, and according to the historical background of the Sari, there is a strong need for a cultural center (such as a museum) with a sustainable urban space as a bed stock for this cultural center is felt in this area. The location of the site around Farah Abad Mosque, in addition to emphasizing a historical monument that relies on the identity and originality of a nation, can form this museum in its bed. By designing a sustainable city space museum that consists of urban space and a museum building, in addition to the historical richness, this mosque can be revived. A building is defined in the urban space and in the region of the Farah Abad Mosque, which in addition to not reducing the value of the mosque, but also gives it more value. That is, a project has been done to return the Farah Abad complex to its original value and, like other historical buildings in other cities of Iran (Isfahan, Shiraz, etc.) that also have a building of this age, this building will reach its value. So, this project will make it known to others and meet the needs of the people of the region for cultural and recreational space. Also, due to the location of the remains of Jahan Nama Palace and the bridge next to it, a cultural-historical triangle is formed, and the existence of this space as a stable museum is one of the vertices of this triangle can be a turning point and attention in Farah Abad and returned dynamism and freshness to this land.

1

THEORETICAL APPROACH AND METHODOLOGY

INTRODUCTION

In Iran, the principles of architecture based on various experiences have long shown that the repetitive features and values of indigenous architecture for the formation of sustainable architecture are not developing. Urban historical contexts are good examples. These fields represent the traditional architecture of Iran and focus on the following:

- Look at nature and its sacred association
- Design and human design processes
- Building reliability

Since the current position of architecture and urban planning in advanced societies to some extent to preserve the values of past architecture, ideation based on ancient patterns and increasing integration of architecture with the culture and feelings of society is dependent without considering and studying these relationships, The formation of sustainable architecture and urban planning in our country will be impossible. These factors, which are at the center of the phenomena of the new century, which have passed through the century of information and data exchange and look at goals beyond time, space, and space, have been influenced by these new findings of science and technology. Especially buildings that represent and represent a culture, such as historical buildings, rule. To move towards these goals, we need a center that has all these characteristics and the nature of achieving them.

This center can be an urban space with a sustainable architecture approach based on Iranian architectural infrastructures in the historical region of Farah Abad, Sari, and as one of the most important places to communicate with methods that move in the direction of architectural stabilization factors in Iran and Be according to our architectural principles. A complex that needs to be studied and studied before any action to design it, in addition to determining the functional dimension of urban space, to identify new elements of sustainable architecture in the world and combine it with culture and deep philosophy Iranian architecture (especially the principles of Safavid architecture, which is related to the historic building of Farah Abad Mosque) and as a result can be a space that reflects the sustainable architecture and urban planning in contemporary Iran.

PROBLEM STATEMENT

Changes in urban and architectural policies in modern times in Iran have shown a lack of attention to buildings and historical space in Iran. On the other hand, urbanization, and rapid population growth, which is a natural

consequence of economic and industrial growth of cities, has created many problems for the credibility of these places, leading to problems such as facilities and services and physical development, disorderly growth. The city has been in their territory and the demolition of the lands adjacent to them for illegal construction. Sustainable development of urban spaces as a spatial concept can be defined as a tool to change the level of land use density, to meet the needs of residents in housing, transportation, leisure, and so on. In this type of tourism, aesthetic factors have a great impact on natural tourism attractions. Because the coastal region of Farah Abad has beautiful natural areas and natural, historical, and social values, beautification gives the city a beautiful view and a special identity that in addition to the use of citizens, can attract tourists from all over the country and beyond. Which has a great impact on the security and cultural, social, economic, and physical development of this historical region.

IMPORTANCE AND NECESSITY OF THE SUBJECT

At present, Iranian cities face a major problem called worn-out or forgotten texture, which includes a significant part of the historical collections in cities. Neglect is one of the most important issues in ancient urban environments that leads to disorganization, imbalance, incompatibility, and misguidance. Worn historical contexts face many problems such as hardship, impenetrability, and instability, and it can be said that they are seen in these contexts in terms of physical, social, cultural, economic, and other degradation. In this regard, recreating these historic sites and leading them to sustainable architecture, can be used as an approach to renovate the old neighborhoods of cities and contemplate the management of these neighborhoods, with a comprehensive look at urban sustainability issues and avoid a one-dimensional view. It can solve the problems of forgotten tissues. In cities, as well, the city's spaces or monuments are the main venues of events that play a creative role concerning today and today, and they arrange a creative dialogue between today and tomorrow. Urban space is a place between past, present, and future. Therefore, improving the role and function of urban spaces can be an essential element in restoring historical contexts.

On the other hand, cultural values in today's world are the main source for the development of economic values that lead to increased postmodern shifts and lifestyles and more interest in cultural spaces and more use of cultural goods, and the search for beauty and historical-cultural identity in personal and social lifestyles. Also, concerning sustainable urban development, in addition to preserving and reviving historical and traditional values, creating new urban monuments and landmarks can lead to physical identity and a place for the emergence of new values and a direct and creative connection

between past and future. Preservation and restoration of historical monuments such as the historical complex of Farah Abad. Finally, to find the relationship between cultural and historical values of Farah Abad historical complex with spatial-physical development and its expansion to the aspects of sustainable development and re-creation of this complex.

THESIS QUESTION

- How the forgotten historical site can be used as a tourist attraction?
- How can change the state of the historical site from a worn site into a place with a dynamic atmosphere?
- How can the identity of a city be preserved and shown to other communities by forgotten monuments?
- To what extent are urban spaces such as parks or garden museums effective in preserving the identity of a monument?

AIMS

The main goal of this project is to design an urban museum that, while considering the features that an urban museum should have in terms of all psychological, physical, social, and cultural aspects, also revives the values of Iranian architectural geometry about Architectural patterns of the Safavid period in Iran. The task of transmitting this concept of architecture is done by influencing important urban elements and other elements in the main building in this complex.

HYPOTHESIS

- 1- Understanding as much as possible the cultural and psychological conditions and needs of society, and examining the factors that provide these needs in different parts of the urban space by various architectural parameters and the common chapter of modern architectural patterns and Iranian architecture; Be a means to achieve spaces with emotional arousal appropriate to cultural spaces; In this way, it attracts the forgotten historical monuments as much as possible and guarantees investment in this sector as much as possible.
- 2- It is necessary to use tools and methods that can be used to advance the goals of the designer and optimize the design and psychological and quality issues that should be applied by the designer.
- 3- Considering the potentials of Iranian architecture in the Safavid dynasty of Iran, the design of this urban complex can be an opportunity to transfer old concepts and forms to architecture in a new way. Extracting the principles of traditional buildings and using them in new designs can be useful.

KEYWORDS

Historical Identity, Preserve culture, Revitalization, Urban Museum, Historical monuments, Safavid dynasty of Iran, Architectural Pattern, Functions.

RESEARCH METHODOLOGY:

This study is of analytical-descriptive type and case study that in the description stage, written documents including historical texts and visual documents are examined and then by analyzing and evaluating the data and with the help of maps and upstream designs, the characteristics of the collection are identified. In this research, two general issues have been studied and researched; first, the effect of urban elements in outdoor museums in terms of psychological and emotional aspects, and the extent of this effect is discussed. In the next step, the identification of the mutual chapter of modern and ancient Iranian architectural patterns and the relationship of these patterns in how to create a connection between them and how this architecture can be used to attract people's attention to these places and help to revive this building.

A- Type and method of data collection:

The information required for this research will be collected in two ways:

a- Documentary information (library): which will be collected by referring to the archives of relevant executive bodies such as the municipality, the engineering system organization, the technical office of the governorate.

b- Field method: According to the main goals and questions of the research using:

- Interviews with several prominent architects in the city who are directly aware of the status and identity of Iranian architecture and international styles.
- Questions from several officials and staff of the relevant institutions and seeking their opinions and suggestions.
- Examining the site in terms of the location of the project in that place and seeking the opinion of experts that it is possible to do and meet the needs of this project in this place.

B- Data analyzing method:

After collecting documentary and field information, the information is described in an analytical-descriptive way. Parameters have been set to achieve the appropriate patterns for establishing the relationship between past architecture and modern architecture, and it is possible to create different insights for the design of an urban museum architecture through quantitative analysis and data analysis.

Finally, common patterns are used to design the main building of the complex and other buildings on the joint site with Farah Abad Mosque.

2

GENERAL STUDIES ABOUT THE CITY OF SARY

Geographical location

Farah Abad is one of the historical villages of Mazandaran province, which is located along the length (E 22.71" 47' 36") and latitude (N, 53° 6' 38.83"), which is from the north to the Caspian Sea, from the east to the city. Neka is bounded on the south by the city of Sari and the Central Alborz Mountains, and on the west by the city of Ghaemshahr.

Farah Abad is located 25 km north of Sari at the entrance of Khazarabad and 3 km from the Caspian Sea coast.

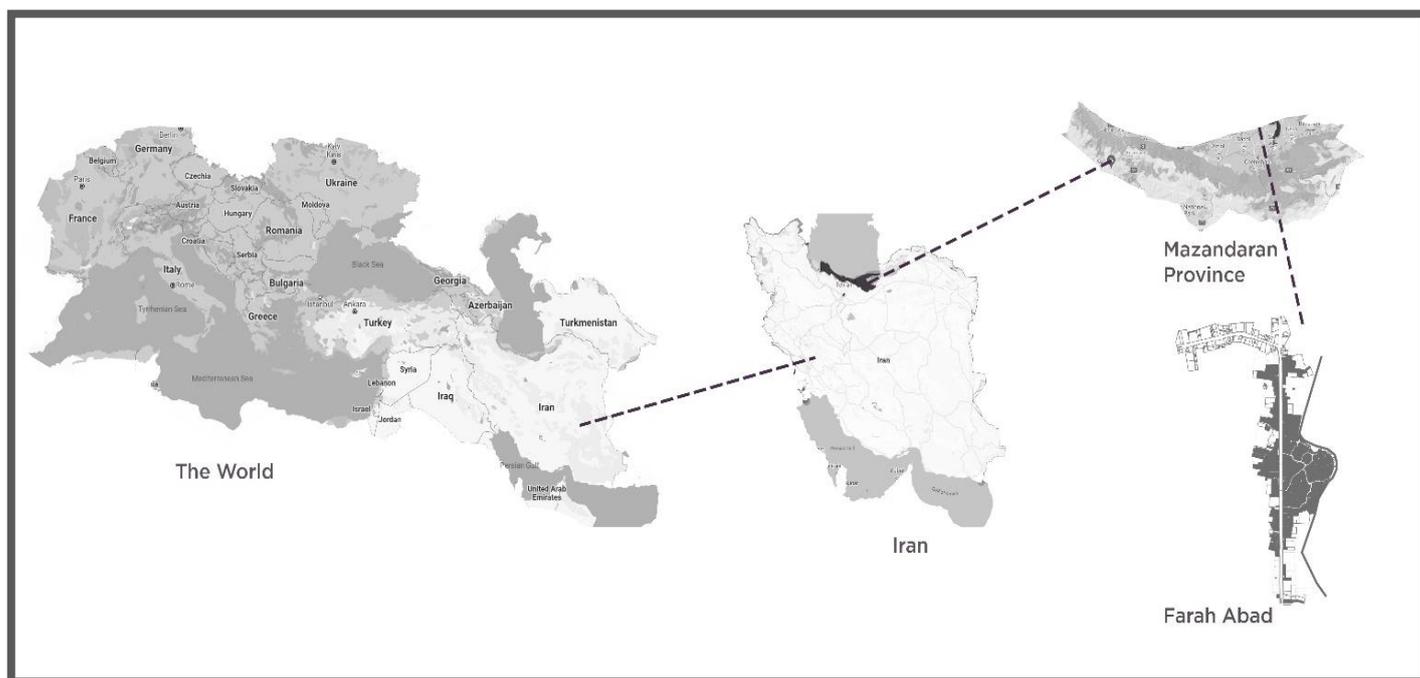


Figure 1. Location of Farah Abad village in the communication route of the surrounding cities (Author)

Historical background

The history of its name

Shah Abbas chose the name Farah Abad, which is composed of two words "Farah" meaning vitality and "Abad" meaning established, and the factors that caused the creation of this city by Shah Abbas were love and interest in the development and the beauty of the country and the love for Mazandaran, whose mother is from the region, and she always said that the blood of Mazandaran flows in her veins.

Culture

Four miles between the city of Sari and the village of Farahabad were so large and crowded that it can be said that the two were connected. The belt stretched in Farahabad, like Rome and Constantinople, was very large and even larger, because the different streets of this ancient city were each one mile long, and the inhabitants of the city were increasing in number from moment to moment. They were made up of different nations, the minority of which were Muslims and the majority of Christians belonged to Armenians and Georgians who could build a church as much as they wanted.

Farah Abad in historical documents

In 1005 AH, Shah Abbas emptied Mazandaran, like other parts of Iran, of insurgents and established security throughout Iran. He ordered the construction of a road from Firoozkooch to Gorgan, which was completed in 1031 AH.

In 1021 AH, Shah Abbas turned the village of Tahana into a city and built beautiful palaces, shops, baths, and inns there. So much so that the village of Tahan created joy and happiness in the Shah and called it "Farah Abad". This city on both sides of the river Tajan, which passed through it, with its wide streets and beautiful buildings, became the envy of the cities of the world in 1025 AH. "Jacques Dumergan" quotes "Peter de Laval" about Farahabad:

"The Shah is very happy in Farahabad today and has almost no idea but to develop and beautify it as much as he can. In Mazandaran, the king chose the flat land of Farahabad, which is connected to the sea from the north, for urban development and built palaces, forcing people to build houses and other necessities. Although the city is now up to two miles from the sea, I think it will at least border the sea because the city is expanding day by day, the perimeter of the fence of Farahabad is long and equal to the fences of Rome and Constantinople.

In 1017 AH, when Shah Abbas was in Mazandaran, an earthquake occurred in Sari and some buildings were torn apart and turbulence occurred in the sea. At that time, Qasim Khan was the general of Mazandaran. At the age of sixty years and 42 years of reign, Shah Abbas founded the cities of Ashraf and Farahabad in Mazandaran. Meanwhile, in the last decade of the rule of his father, Sultan Mohammad Khodabandeh, who ruled the country from all sides, the Safavid dynasty had reached unity and security. Shah Abbas was one of the most powerful kings in the history of Iran and the ways of Shah Abbas in Mazandaran are proof of his interest in this region.

The process of formation, development, and collapse of Farah Abad city

In the social life of the city that includes three stages of formation, growth, and decay, many factors are involved that according to the conditions prevailing in the region, environmental and human factors, each of a different impact on urban life. In the process of the formation of the historical cities of Iran are important variables because of land) geographical-natural (climatic, political sovereignty approaches militarism and defense of territorial sovereignty of the most important reasons are. This is while, the evolution of social relations, such as social division of labor and the relations of urban and rural economy, religious and religious interactions, and administrative and political organization, in turn, are among the other major components in the evolutionary process of cities with their various functions (Yousefi pour 2010: 147-161).

Factor of forming

Environmental variables are the most effective factor in the formation process of this city. Due to the nature of the river, on the one hand, the clay flow of the Tajan River and the soft soil of the region, as well as the favorable slope of the ground at the mouth of the estuary, on the other hand, cause sedimentation in the river. Since such rivers in the plains and beyond have found the opportunity to sediment and move the rich sediments to the region. For this reason, the areas covered by agriculture in Farhabad, the Safavid era, have been one of the most important areas for agriculture and the production and production of silk (Babayi 2006:43). In addition to these archeological and sedimentological studies of the soil of the city of Farah Abad, it is indicated that according to the rate of natural sediments at the time of the fourth metropolitan period (Taghavi 2009: 166-165). Also, the fluctuation level of the Caspian Sea water during the construction of the city of Farah Abad with an altitude of approximately 26.7 meters below the surface of the open water has been hypothesized that the destruction of the city of Daryafarf is very effective (Malinin 1994). This is while the topographic maps of Farah Abad city show an altitude of 19 to 21 meters, which is another convincing reason for the correctness of the hypothesis. Therefore, the city of Farah Abad in the Safavid era was properly selected by Safavid engineers and urban planners for the second period, autumn and winter, from the perspective of an urban location. Also, the Tajan River as a natural axis of the city acted as other cities Safavid as of the river the role played, in addition to the functional, aesthetically, video proportionate and balanced the face of the city exhibited. Delvalle about the river and its functional role write: "From the middle of Farah Abad small river passes through the origin of the mountains that I have my past and the river the depths of the valley from which I mentioned is underway. In the city of Sari,

small boats are used for boating on the river. Thousands of other passages need to be hit on it (Delvalle 1991).

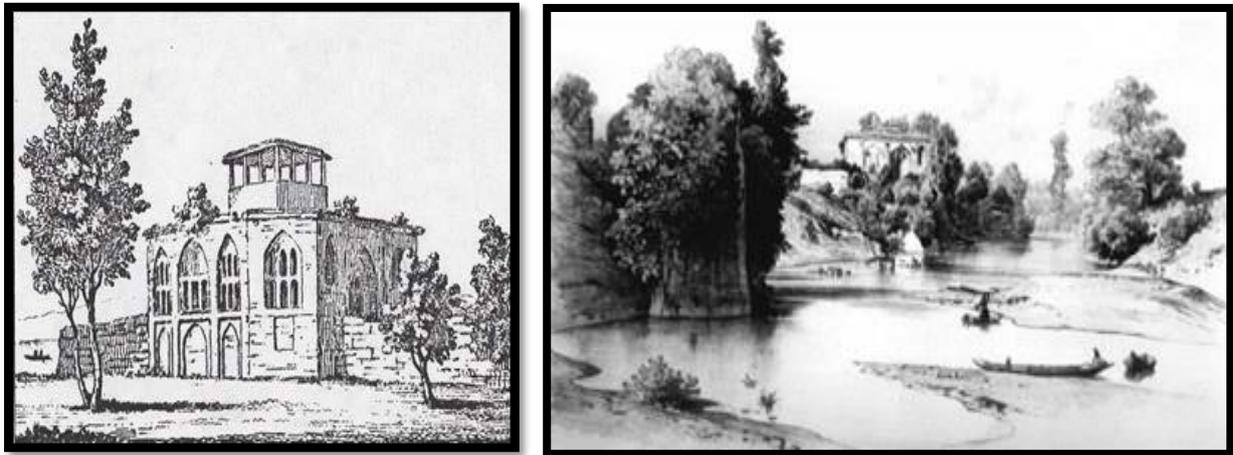


Figure 2. Jahan Nama Palace and the location of this near the river. Drawn by Jol Loren. Source: Hum, marie,1860

Development factor

Undoubtedly, in addition to the environmental variable, the role of economic and political factors in the development of Farahabad is undeniable. The actions of Shah Abbas I in achieving macroeconomic goals in the northern states, especially in the province of Mazandaran, with evidence such as the development of networks of communication routes and facilities have been a way out (Hillenbrand 2005:443). The forced migration of Armenians and Georgians in the year 1023 AH for cultivation and silk production, the establishment and development of northern ports of Iran with the aim of maritime trade Barvsyh Tsarist and construction Farahabad all, documentary evidence of the fact that Farah Abad and towns Ashraf Albad with It is an economic view with the ability to implement the political rule. Since the expansion of trade and changes in the business environment due to the policy of big Abbas requires physical development and infrastructure necessary to urban space and, hence approach to building settlements and a town next to the old structure of cities on the agenda It was decided. The idea of aggregation was a suitable solution for creating a coherent form of elements that were distinct from each other and were physically connected, which created the ground for the reciprocal relationship. This approach aims to create coexistence between cultural, social, economic, and political elements by occupying the central space at the neighborhood level or by connecting the city and its constituents (Parvan, Tavali 1997:36). Commercial bases such as the city of Farrah Abad lead to the establishment and integrated

concentration of military forces in times of crisis and conflict with the Russian Cossacks in the north and north of the country. Moreover, to reduce centralism, it is not unreasonable to expect that political supremacy in Isfahan, the seat of the Safavids, would become too strong and too strong to strengthen the border cities. Also, one of the important tools to show the political and economic power of the Safavid rulers in the constructed and developed cities was the construction of complexes or the center of the city. As a result of the creation of the city, many social activities took shape. In Farah Abad, this urban model was implemented, following the Safavid school of urban planning, in the school of Isfahan. The location of the mosque-school, square, and bazaar around the square and at the end of the path leading to Jahan Nema Palace in the north of the city, shows a linear pattern of the royal space. The formation, which was probably only used by the Shah and the courtiers, is a similar pattern in the central spaces of the city, which was performed in the square of Isfahan. Historical references to the fact that the population of the city of Farah Abad is over 79,000 households, which seems far from the truth (Delvalle 1991: 173). If we consider half of the mentioned number, it is very difficult to organize this population in the urban space. Travelogues tell of a city with different ethnicities. For example, Delvalle refers to neighborhoods on the demographics of the city, writes Farah Abad different nations made up the minority Muslims and majority Christian sects, particularly the Armenians and Georgians make up. In this city, forty thousand Armenian families, twelve thousand Georgians, seven thousand Jews, and about twenty thousand Muslim families lived in Shirvan, a few of them were natives of Mazandaran and Mazandaran. Housed in short-term economic goals of Shah Abbas, a port in northern Iran like Farah Abad, Babolsar, and Miankaleh able to mass production of silk in the fields and export to Russia, a strategic port Starkhan, Astrakhan overcome the economic competitiveness. This was due to the efforts of the Armenians and other religious minorities living in Farah Abad, who was forced to move in 1023 AH. The demographic landscape of the eastern regions of Mazandaran was transformed and caused a great revolution in the economic sphere of the region (Fraser 2005:284. The remnants of the city of Farah Abad in the Safavid era indicate that the royal part with the urban elements of the mosque-school, square, and bazaar and its surroundings and the palace of Safavid is the main logic of the city. It has been decided. There is little evidence of architecture and written sources showing that this square lacks specialized markets such as Caesarea, which is dominated by tenants, builders, etc., and is related to various occupations and occupations.

The concept of sustainability in relationship with the aspects of SARY

Revival of urban culture and history to create sustainable architecture in ancient buildings is very important and is considered by experts and specialists for the economic potential of the city. Therefore, executive laws have been created to maintain, revitalize historical buildings and use them as a part of the daily life of residents in the city of Sari and its suburbs, which are based on single buildings or units and architectural-urban complexes, as well as valuable inter-urban units and Suburbs (even near or inside villages) such as Masouleh and Abyaneh, are concentrated in Iran. But to achieve these goals, there are some special problems, which are: the need for large budgets and unpreparedness of city officials, and the lack of clear areas for the recognition of moral values in the historical urban context by residents and owners. The historical-cultural aspect is a path that includes different buildings whose general applications have different architectural identities and in indoor and outdoor spaces (Falamaki, 2005; p.185).

The Model for Identity Preservation in Sustainable Development of Historic Cities in Iran such as Farah Abad

According to the interpretation of beauty, the nature of identity is "I am for it and I am alive". This nature originated from both the individual and society in a historical context. Because some factors such as language, clothing, production methods, governance rules, and many other factors are part of our national components and elements of identity and cultural affiliation, many factors such as science and technology, skills, thoughts, and experiences are acquired. Let it be that by others it will be a part of our identity as the mystery of our survival (Faraskhah, 72).

Our country is one of the richest countries in terms of existing heritage and cultural achievements, for example, urban planning and special architecture that is known around the world. Given what our lives will be like today, how we will think about the future, and how we will benefit from our past? Therefore, building cities and producing architectural components are very important (Barzegar, 2004; p. 195). Therefore, we must review and develop their past and present identities.

Cultural identity in the historic urban sustainable development of Iran

The focus of sustainable development is on consumerism and the decision-making process, which is based solely on economic efficiency and evaluates behavioral infrastructure more than economic and environmental needs. Sustainable development as a comprehensive and innovative process requires sustainable development (Newman and Convert, 1999). The fact that sustainable development has relied on the changing values and ideas of local and global communities complicates it (Williams, 2003).

Culture is a very important issue in social, economic, and environmental models, but there is still no proper understanding and knowledge about it. For example, Hilgard Kurt in *The Beauty of Sustainability* refers to the lack of cultural considerations in sustainable development. He also focuses on not paying attention to the cultural and aesthetic dimensions of sustainability in the natural and social sciences.

Considering the various aspects of sustainable development in reviving the historical context of Farahabad, the specific focus and goals of each aspect of sustainable development should be evaluated, including focusing environmental aspects on the environmental and historical resources available in this area and It is their preservation that leads to the stability of the environment. The economic aspect focuses on the information and facilities available to achieve justice and potential competition. Social justice and equal rights are also essential to achieving justice. Finally, cultural sustainability focuses on cultural identity and aims to achieve cultural diversity and distinction or cultural diversity in other words. First, recognizing cultural diversity requires awareness of culture. According to Edward Barnett Taylor (1871), "In general, culture is a complex subject that includes knowledge, art, law, ethics, and other human abilities and habits derived from society" (Ashouri, 2003). Thus, the goal of cultural diversity is "the different ways in which culture is driven by societies and societies that have been created, produced, distributed and valued in many different ways" (UNESCO, 2001; UNESCO, 2005). This definition can enhance the large, broad, and diverse identities of culture, currently focusing on multidimensional devices and various processes that help change the culture. Recently, due to the importance of this dimension in sustainability, culture has become part of the social aspects of sustainability or part of social resources, and appropriate studies have not been conducted in this field. For example, according to Mattio Pike (2003), as some research has been done on social resources, less attention has been paid to art resources such as music and the like, and other values are more important to people in general. has it. Some of these problems are due to cultural considerations (Assefa & Frostell, 2007, 64 65). Mark Rosland (2005) explained that a sustainable society must be able to conserve and produce its resources and face future problems. For example, many sciences try to show the relationship between the concept of social resource and the concept of social sustainability in the form of networks and encouragement of residence or public information, perceptions, and patterns of interaction and networking that a group of people show with it. Their activities (Rosland, 2005; Coleman 1988; Putnam, Leonardi and Noti, 1993). The location of this area in local communities is very important because of its role in encouraging its people and past civilizations to make decisions about their environment and future resources (Duxbure & Gillete, 2007). In the local community, cultural development is recognized as a collective process and often involves some large-scale innovation. It also causes many changes

in people's lifestyles and includes long-term development and benefits for society (Mills and Brown, 2004).

The cultural development of a community is part of a sustainable development framework, and communities have the opportunity to present their stories, complement their innovative skills, and actively participate in the development of culture (O'Hala, 2002). Using some tools such as art and culture to develop the culture of society, it is possible to provide appropriate patterns of sustainability in society. Although there is no single model for cultural development like other models of sustainable development, all existential models need to change the relationship between artists and society to a "partnership" rather than a "technical and public" one (Mills and Brown, 2004). Therefore, there are many reasons between culture (culture values) and architecture or urbanization that the impact of architecture and urbanization on culture is very complex and fundamental. It should be noted that culture in a society has a direct impact on the lifestyle of people and their activities and secondly on the creation of spaces. Many researchers, and even those who try to change the living spaces of nations and architecture/urbanization and their environment, first try to change the culture of society, then focus on architecture /urbanization because of the significant impact on lifestyle, Has a human environment, communication, and culture. Therefore, at present, due to inappropriate principles and theories of architecture and urban planning in this area and incorrect issues, and the development of some special architectural methods in it, the impact of architecture and urbanization on culture is very important. Therefore, the following shows that the urban architecture of this area has a very valuable identity:

- Identity of historical environment indicate some values that society try to acquire them and develop with
- Features of historical environment indicate such identity that society tries to know with that
- The characteristics of the historical environment reflect some of the communities in which they lived.
- The characteristics of the historical environment indicate the identity that some people (such as city planners, designers, and managers) try to present its values to society.

Traditional identity in the sustainable development of the historical city of Farah Abad

The identity of the historical city of Farahabad in Iran is based on its special features and has been particularly different from non-Iranian cities such as cities in non-Islamic countries, and this identity and its differences were first presented by foreigners. Physical identity, functional identity, historical identity, cultural identity, environmental identity, natural identity, religious identity,

human identity, acquired identity, national identity, and its social identity are important effects of historical urban identity in Iran (Naghizadeh; 2008, 121).) It should be noted that the historical-Islamic cities of Iran, such as Farahabad, have a biological order and the spatial organization of buildings and passages that have never encountered problems with the disorder. Infrastructure, geology, and urban order are gradually developed (Afshar, 1996; 4-53). One of the aspects of Islamic cities in the complex and intertwined context that leads to greater closeness and social solidarity so that more people are together. The historical city of Farahabad is built in an irregular and organic order. A complex but organic context was used for the road network, creating a defensive factor, roads, markets, irrigation canals, religion, and more. For example, in the traditional city of Sari, where the historic city of Farahabad was formed, a special logic system in the traffic network included the main and side streets. According to Friedman, earth and topography are geological components and are important in the logical system. Examples such as Farahabad, which are the first cultural concepts of Iranian settlements based on topography and water supply. Bonin (1979) as a geographer later used this method and the mechanical approach proposed by him. In 1979, his article entitled "Genetic Morphology in Iranian Cities" showed that you only considered a religion, spatial models, and cities influenced by another factor. In Iran, the physical texture of traditional cities is not just about topography and water. To shape the streets, some people such as climate, wind, trade, and defense can be effective (Khairabadi, 1997; 17,50). It should be noted that not only has religion, natural environment and economy had a similar effect on the morphology of traditional cities in Iran. Has increased (Khairabadi, 1997; 114).

Islamic identity in the sustainable development of the historic city of Farah Abad

One of the main goals of meeting the human needs of today's society is to recognize the methods of identification and revival of Iran and Islam. This goal is achieved by symbols and signs, the use of national and local arts, spatial organization and urban elements, a logical connection with the past, and other appropriate cases.

Theories of Islamic cities formation

The subject of early and ancient cities such as Farahabad and the impact of the agricultural economy on them was considered by many Eastern and Western historians. The agricultural theory was the central theory of the formation of cities, and therefore with the increase in demand and need for products, markets were formed (Tavaslian, 2000, 34-36). According to some

researchers, place, and water are the main stages of city formation (Etezadi, 1989, 78). Some cities, such as Rabat, the Moroccan capital with military uses, were formed by strongholds. In addition, the tombs of religious people such as Karbala, Mashhad, and Qom were located around the cities (Ashraf, 1963, 8-50). The goals of forming cities in Islamic countries are different. Some factors such as urban infrastructure and the use of natural factors such as access to water and the formation of agricultural centers, human factors such as political, economic, cultural, religious, and social factors are important for the formation of cities. Of course, according to AmusRapaport's (1987, 19) theory, religious beliefs can be mentioned as a cultural factor for the formation of cities.

Identifying the impacts of Islamic identity on the formation of historical cities

According to the concept of identity, the impact of human statuses such as environment, city, and architecture is presented. If patterns are formed against God and promote the way of life of Satan if the body and its atmosphere are formed contrary to values and are harmful to the values and principles of God if this environment leads to a lack of value for society and if the body environment causes thinking and Life is against the values of God, it should be noted that the identity of the devil affects the identity of the city, and on the contrary, if the model is human and is based on the values of God and promoters of human life and guide society to think and live in God's values, it should be noted that God's identity affects the identity of the city (Naghizadeh; 315).

Model of Sustainable Development in Farah Abad

Sustainable development is a controversial concept with more needed concepts. At the abstract and subjective level, there is a significant relationship between the stability and protection or improvement of integrated natural systems and our global way of life. Due to the human powers and activities that have affected the world, the main human population is these systems and their stability. Natural constraints and human choices about the economy, the environment, culture (including values and policies), and population are important for the surface to support humans. Thus, the surface of the earth is dynamic, variable, and uncertain to support humans (Cohen, 1995).

Sustainability is a dynamic system as if human society is associated with stability over time. Therefore, this concept is not easily measurable because it has a stable quality and is not a fixed point (Muldan and Bilhers, 2003; 84). Sustainable environments can include different models related to the region's history, culture, economic basis, climate, environment, and policies. Sustainability must fundamentally emphasize human goals as the core of any approach. The issue of urban performance is about the quality of human activities related to these

places. The following four characteristics are described as showing how sustainable development can be achieved in these places.

Efficiency: In fact, the relationship between natural systems and socio-economic systems to ensure the production of food and other goods for the people has been mentioned and should become a dynamic equation and be harmless to the system. Estimates community efficiency for using or modifying natural systems to produce food and goods with desirable output (Kiani, 2008; 5).

Justice: It means the capacity of society to unequally distribute the opportunities and challenges arising from natural systems that use the distribution of what arises from the development process. It is also used to distribute wealth among the people.

Flexibility: The capacity of society is in response to imposed or natural pressures or sudden shocks. Flexibility means the system's ability to improve or maintain productivity levels in the short or long term.

Stability: It means the community of society to use or change the course of natural systems without drastic change (Mulden Bealers, 2003; 387).

Religion: Human lifestyles and activities in an area are influenced by worldviews and are directly related to any human structure and behavior. However, in Iran, cities are influenced by Islamic culture and beliefs, and historical Islamic urban spaces such as Sari are formed through religious values, and many of these cities, in addition to climate and natural environment, have a spatial system and are influenced by it; But to survive, according to global theories, they need to go through stages of sustainable development and adapt to the whole world.

Economic factor: There is a significant relationship between economic factors and the formation of urban spaces and various economic methods, also different spaces are formed by these factors (Shahabi, No. 72, 137).

Climatic environmental factor: Habitat and city are formed by this factor. The main principle of the formation of urban spaces is the relationship between the environmental status and the built spaces of cities (Habibi, 2006, 40-48).

Homogeneous spaces are known as traditional urban spaces in Iran (Tavassoli, 2000, 36). There is a significant relationship between the above three factors.

Environmental factors and religious values are two important factors for the historical Islamic city of Farah Abad. Spatial-physical factors have a great impact on Islamic culture and society and individuals are affected by the mentioned factors and another case is the urban water supply network which has been an important factor in the formation of this historic city.

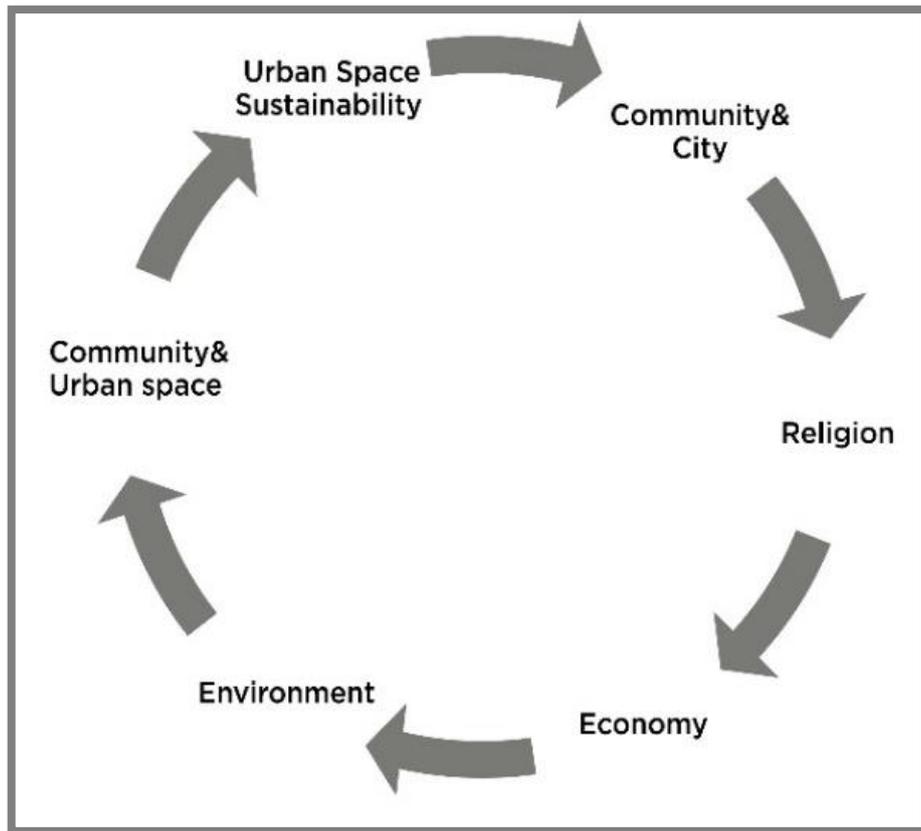


Diagram 1. main factors in Iran historical urban development.
Source: Mazdak Irani, 2014

Therefore, a model of sustainable urban development such as the historic city of Farahabad must be adjustable and compatible throughout the social and economic life and cultural values of a society. However, the population is considered as a key component of sustainability in these areas, and requires the study of economically, socially, and environmentally active populations that make the city an integrated system.

3

**GENERAL STUDIES
ABOUT THE
FARAHABAD MOSQUE
AND ITS REGION**

Introducing the historical monument of Farahabad Mosque in Sari

According to historical documents and travelogues, it seems that Farahabad Mosque was located on one side of the square, which was built based on the proportions in Naghsh Jahan Square, and on the other sides of the square, the market opening and Jahan Nama Palace.

Farah Abad Mosque in terms of the plan is a type of four porches that are frequently seen in different parts of the country during the Safavid period. This building due to the passage of time and numerous attacks, after Shah Abbas It was destroyed and was partially restored during the Qajar period, but the process of destroying the building continued.

Farah Abad Mosque, after many ups and downs in the second Pahlavi period, was considered by the Antiquities Protection Organization and its repairs began. At that time, Farah Abad Mosque was approximately 50% destroyed and one-third of its height was submerged in surface water and mud. In the following periods, the building was inspected and restored by the country's cultural heritage organization, which is still ongoing.

The most important repairs done in the past according to the available documents are:

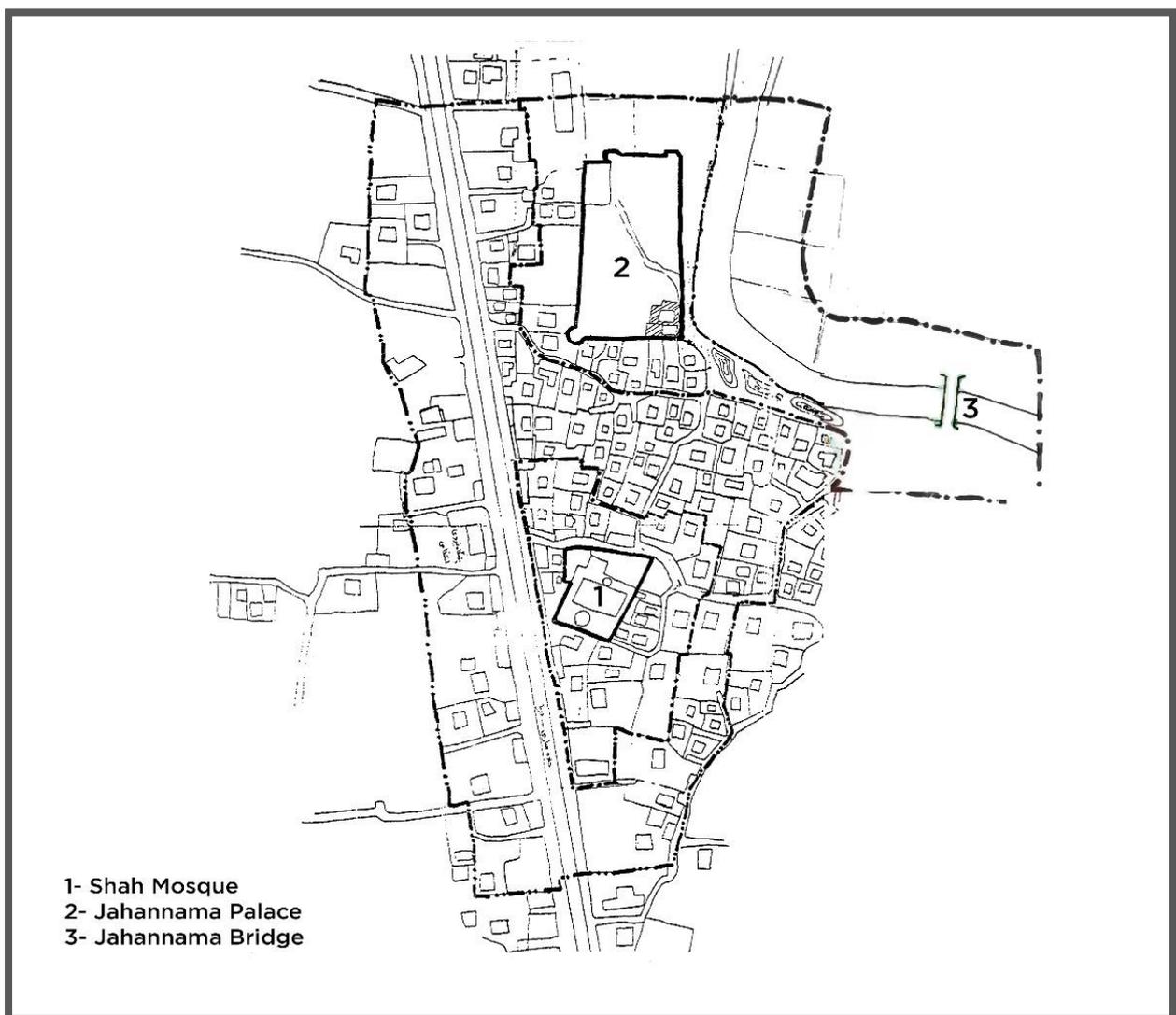
Roof slope, restoration of the entrance arch, foundation, and reconstruction of two rooms on the north, south, east and west fronts, reconstruction of the dome, naves and south and north porches, moisture removal channel in the rooms and around the central courtyard connected to the spaces, restoration Reconstruction of water pool and atmosphere
Inlet carpet floor.

Farah Abad historical monuments

The historical monuments of Farah Abad are divided into two main parts: the royal buildings and the public buildings that are connected to the neighboring village. There was a lot of space for the royal palace with a strong wall and towers in its corners and this space was divided into two separate parts. The part to the north includes the private building and the one to the south is the public building. There are not many works left in the first part. In the western part of this part, the remains of the fence and the gate could be seen, which once belonged to a garden, and now, like the rest of the works, it is a mass of ruins covered with rubble. The location of this building and its garden was very refreshing one day. And the view that was seen from the top of the tower, which is a view of the city and its neighboring parts and the beautiful view of the sea, and it was an interesting day. In front of the north gate is another gate that leads to the mosque. The mosque is surrounded by rectangular land. This elegant building, which is 66 steps long and 25 steps wide, consists of four rows of truncated arches that are carved on simple columns without a pattern. In

the center of the building is a tall dome whose roof is very well collected. This dome, like other parts of the building, is made of bricks and mortar. The inner bodies of the dome and the walls were never plastered. The bricks that were carefully sealed with lime remain the same as they were in the beginning. But the crescent of the arches has collapsed in several places and other parts of the building except the dome are being destroyed. In front of the mosque, there is a barrier that separates the porches of the mosque from a row of rooms where the Imam and God are.

On each side of the mosque in the last east and west point, the remains of more humble buildings can be seen. The complex of these buildings is rectangular and had rooms with a fireplace, a niche, a safe, and a closet, apparently the place of the students.



**Figure 3. Map of cultural heritage from the location of Farahabad mosque and palace.
Source: (ICHO,1386)**

These are the remarkable buildings of Farah Abad, of which the only building left that can be examined is the Farah Abad Mosque.



Figure 4. Panoramic picture of Farah Abad Mosque. Source: iranpress.com

Recognizing the different spaces of Farah Abad Mosque

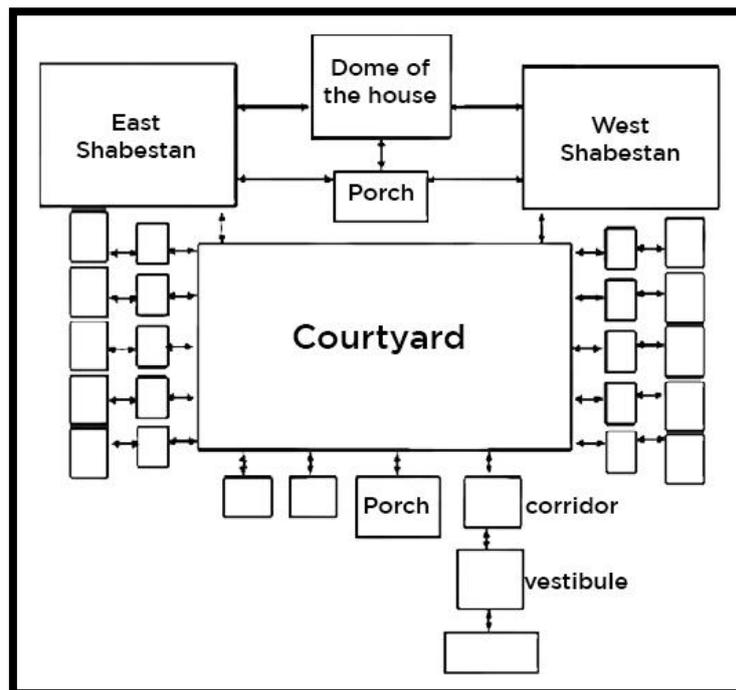


Diagram 2. Mosque spaces. Source: Mazdak Irani, 2014

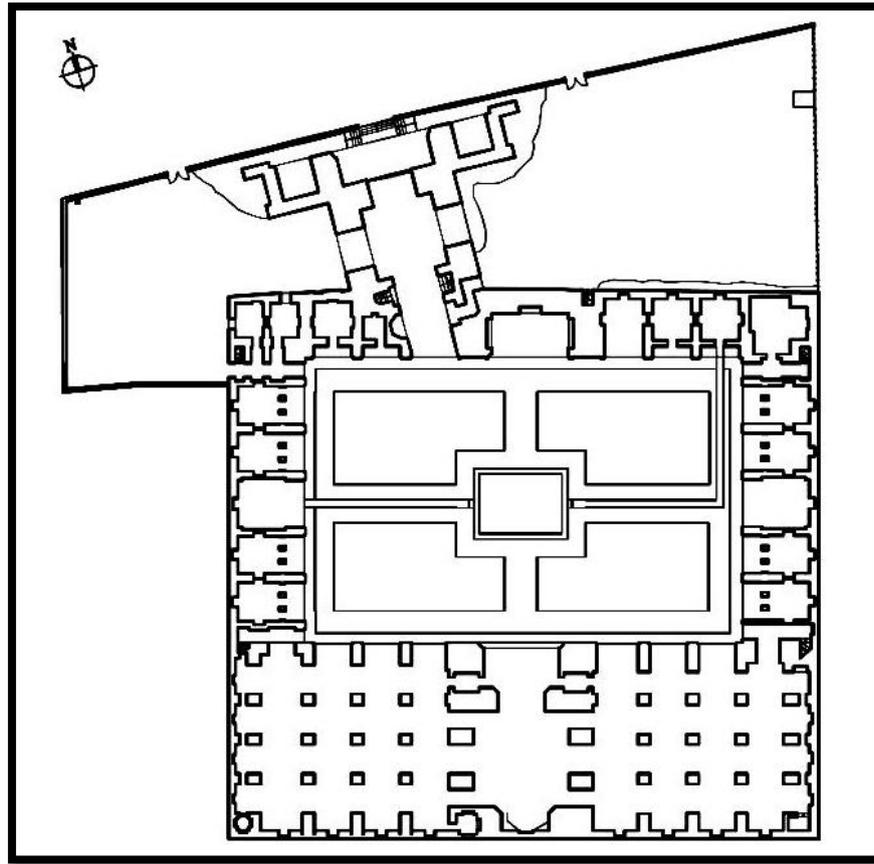


Figure 5. Farah Abad Mosque plan. Source: (ICHO, 1386)

The North entrance (Main Portal)

The main entrance of the mosque is in the northern part. The head of the mosque showed the importance and greatness of the building and tried to establish it as wide, higher, and more beautiful as possible. Depending on the size and capacity of the building, a suitable and appropriate entrance is also considered in front of it.

The entrance of the mosque with a lofty entrance, which was once decorated with seven-color tiles, invites passers-by with a volume opening in the passageway and with a special identity. The entrance angle to the main axis has been changed to avoid moving on the holy axis of the mosque. The entrance of the mosque is a semi-arid space, which was initially formed by the entrance hierarchy with a strong manifestation of grandeur, symmetry, and decoration.

The Vestibule

In Farahabad Mosque, after passing through a semi-open space, there is a vestibule that has mediated and articulated function, reducing light and creating attraction with controlled light, and dividing and directing movement and observing sanctity on the axis of Qibla. This space is on a square background, for to meet the needs of other spaces with a certain personality, a rotating dome and with a beautiful application, it is designed between the corridor and the entrance of a semi-dark space, which creates a double space and controlled light about the outside space through side entrances on both sides. It has created a vague view of the courtyard.

The Hall

After entering the mosque, after a pause and reflection, we reach the semi-open space of the corridor. The basis and role of corridors in the mosque is the effect on the human mind. These relations between man and space are evident in the architecture of the Farahabad Mosque. For this reason, the artist-architect has been able to organize the desired spiritual effect by creating spaces that originate from the Islamic worldview and human needs on his mind, with architectural arrangements.

The vault

The dome of the mosque is located in a square area of about (9.40 9 9.40) meters at the end of the main north-south axis with a high dome with a height of about (14) meters. The choice of square shape due to its adaptation to the concept and content of prayer is an important issue that has been used in this mosque and other mosques.

The Seraglio

The mosque has two eastern and western seraglios symmetrically on both sides of the dome. These naves are roofed using columns, ridges, and arches of four sections that are executed on a square background. Several nave ships in the north-south and east-west direction Four ships in the same size have been built without any emphasis on the central ships.

The Courtyard

The courtyard of the mosque in dimensions of (43 28 28) meters is one of the most important valuable spaces of the mosque, which for many centuries and in mosques throughout Islamic countries, simplicity and beauty is one of the most significant elements of identity and manifestation of unity. There are semi-open porch spaces around the yard (open space). In the south-north axis, two main and large porches with openings of about (9.5 and a depth of 5.5 meters) and in the west-east axis, two small porches with openings of about (4) and a depth of (2) meters, the central courtyard They surround the mosque. After the semi-open space of the porches on the south side of the west and east naves and in the rest of the parts, rooms on one floor with closed space have been designed. All these elements, which are arranged around the yard, are directed to a point in the center of the yard, which is the central pool.



Figure 6. The courtyard of Farah Abad Mosque. Source: IRANPRESS.com

The water basin in dimensions (8.60 *6.30) cm is located at the intersection of the main axes or in other words, in the heart of the four-porch plan of the mosque. This location shows the importance and high value of water in Islamic culture and architecture. The water of the pool enters the courtyard from the north by a brick stream, and after filling the central pool, it leaves the western side of the mosque. The waterway is gently sloping from the Tajan River to the mosque.

The Corridors

In Farahabad Mosque, corridors have been created in the four corners of the central courtyard, the function of which is to connect the ground floor to the upper space. The corridors have a pitched roof at the beginning and the end in the center of the four-part covering and the materials used in these spaces are ordinary brick, Khatai, and sand-cement mortar and plaster.

The Materials

The most important materials used in Farahabad Mosque are bricks. Brick has been used as the main and most materials in different dimensions and sizes in Farahabad mosque. The dimensions of the bricks used in this building are (57× 12 × 5) - (21 × 12 × 5) cm and Khatai bricks in the dimensions (25 × 25 × 5) and (23 × 23 × 5) cm, which It has been used in different parts of the building, from walls and carpets to the dehumidification canal created in recent years. Other materials such as wood in the entrance door and the attic of the two minarets, pottery as the final roof covering, and primal, mortar, mud, and cement sand mortar (new) have been used as adhesive mortar between the materials in the building. Among the new materials used in the building, we can mention sand-cement mortar, gypsum, new bricks, and new pottery.

The Decorations

The decorations in Farahabad Mosque, due to the proper use of local bricks in form and color, have some of the characteristics of an ideal combination, ie proportion, unity, and relative balance.

In examining the decorations of this building, the first thing that can be mentioned is the combination of bricks (ordinary and ordinary) in different places and creating harmony with the whole building. The local architect has tried to make all the components of the building and all the layers have a proper function in addition to creating a beautiful form. In Farahabad Mosque, there is no mention of crowded and delicate decorations of classical architecture. Every element that is seen is the same thing that was formed in the Safavid period and according to the temporal and spatial requirements (climate, environment, and region).

Decorations in the building:

- Seven-color tile decorations with Khatai designs (at the entrance - Altar and south porch)
- Sleeping brickwork - straight (on the floor of the yard carpet - porch - rooms, corridors)
- Formalization with brick (brick)
- Umm Al-Gara motifs (north entrance step floor)
- Grid brick pattern in the form of indentation (in the body of the nave)
- Negative pattern (in the part of Shabestan Shabestan)
- Rug pattern (cells)
- Different types of arches in the ridges (Patopa - five and seven - Roman arch)



Figure 7. Decorations and flooring of Farah Abad Mosque. Source: (Author)

4

**GENERAL STUDIES
ABOUT THE CITY
GARDEN AND MUSEUM**

Museum

Undoubtedly, the existence of a museum is essential to the culture of society. The culture of any society is a general concept and encompasses all the values and spiritual findings of the people of that society. Cultures and civilizations, like humans, have three stages of evolution:

They are born, have childhood and adolescence. They reach perfection and reach old age and finally disappear. He sees the nature of dynamic and necessary cultures and civilizations as taking from other cultures and swallowing and throwing away what he considers superfluous.

Definition of museum

So far, no comprehensive theoretical definition has been proposed to determine what a museum is like, although this does not mean that there is no clear understanding of what a museum is, as museums built and designs designed by different designers each a museum without a specific definition can be comprehensively true of all museums. It can be created, and each museum has its form and is made available to the public.

Literary definition of a museum

The word, which is Latin and is derived from the word *Mozen*, meaning the House of the Angels of Inspiration, is given by Guillaume and in his dictionary, Latin Greek culture, as a place dedicated to the angels of inspiration and study in which man Genuine categories are defined.

Garden museum

A museum garden is a place where works of art are displayed next to trees such as old sycamore, pine, cypress, etc. along with water fountains, waterways, and ponds, and all of this causes the visitors to relax and expand their minds.

History of museum

The vital role of museums in human societies is an innovative, lasting role and promoter of the purest cultural phenomena. Museums are one of the few centers that preserve the relics of the previous generation and are the children of art and history. Each of these objects speaks a thousand languages while being dumb because it presents authentic documents of art, culture, and history. The museum is a Greek word inspired by the "Museum of Ion" meaning the House of Angels. In general, a museum refers to a collection of works and objects that are kept and exhibited in a place or building, and the most

important tasks of museums and art galleries are to collect, register, preserve, research, explain and display some Evidence is important.

History of the museum in the world

Another definition considers a museum as a foundation that has three main functions: collecting, holding, and displaying objects. These objects may be examples of nature related to geology and astronomy or biology. Or to display the artistic and scientific creations of man throughout history. The first museums formed in the world had no specific purpose and only included sacred places and temples such as the Catholic Church, Greek temples, and Buddhist temples in Japan. The first personal collection in the world was made public in 1683 in Oxford, England under the name Ashmulin Museum.

During the Renaissance, when a great cultural and artistic change took place in Europe (fifteenth century onwards),

Museums also received more attention and regained their true value. The pinnacle of art in world museology can be seen in the Louvre Museum in Paris. The museum, now a major research center, is the largest in the world. After the French Revolution in 1789, the palace was donated to the French people with its works, and in 1793 it became the National Museum of France. A large part of the museum's works is dedicated to the Department of Islamic Art, which has been collected by the French Ministry of Education and Fine Arts to enrich the museum from Oriental countries. Have studied. Among them are Andre Godard, Jacques Demorgan and Marcel Diolafova. In 1889, Demorgan came to Iran and began digging. Then in 1889, he took the privilege of drilling in Iran from Nasser al-Din Shah and later extended it during the reign of Muzaffar al-Din Shah, according to which the monopoly of archeological excavation in all of Iran was transferred to the French government. Most historical and unique objects such as Hammurabi's law tablet and adorned the Louvre Museum in Paris.

History of the museum in Iran

The history of the first museum in Iran should be sought in the precious treasures that archaeologists have found. To escape the harm of foreigners, the Iranians sometimes hid precious treasures such as clozers, cloaks, and Gorgan glassware in wells and cavities.

For the first time in the Qajar period, an organization called the Antiquities Office was established under the leadership of Iraj Mirza and a museum called the Museum of Ancient Iran was established. After that, the first government museum in Iran was established by Nasser al-Din Shah. This museum was established in 1248 AH in one of the large halls of Golestan Palace.

In the year 1295 AH. The National Museum of Iran was established at the Ministry of Education and the new building of the Museum of Ancient Iran in 1315 AH. It took shape. The current building of the National Museum of Iran is the same as the building of the Museum of Ancient Iran. It took place and halls in Quds Razavi and Qom were assigned to them. It is noteworthy that some people believe that this building is the porch of Madain and is now dedicated to this use. This museum is the first science museum in Iran that houses works related to civilization and art before the sixth millennium BC and the Islamic period.

In Iran, as in other parts of the country, the expansion of museums has grown rapidly and now there are about 156 museums in the country, and in addition to these museums, many historical sites and buildings have opened their doors to the public.

- Abgineh Museum of Iran
- Saad Abad museum
- Carpet Museum of Iran
- National Museum of Iran
- Niyavaran museum

The greatest manifestation of the history of Iranian museology should be sought in the creation of the Museum of Ancient Iran. This museum with 2744 meters below is considered as one of the mother museums of the world due to the antiquity of objects, which was opened in 1316 AH.

This museum contains various works from the sixth millennium BC to different Islamic periods, which are displayed on two floors. The works and objects displayed in the Museum are a mirror image of culture, art, customs, beliefs, and beliefs of our past and ancestors, and it can be considered as the only bridge between the past, present, and future.

A museum should not be considered a place where only historical and archeological works are displayed, but all art, science, animal, medicine, galleries, libraries and archives, and most historical buildings are a kind of museum. Every object and work exhibited in a museum or exhibition has a present language and communicates with its viewer. By meditating and thinking, the present language of these works can be received and examined from different perspectives.

Type of museums

Museums are classified into different forms:

- Museums of history and archeology
- Open space museums
- Anthropological museums

- Palace of Museums
- Museums of Science and Natural History Regional Museums (Local) Mobile Museums (Tourist) Museum Park
- Weapons Museums (Military)
- Museums of Thinkers (House of Artists)

Museum of history and archeology

They have a historical perspective and represent historical dynasties and periods. Most of these works are the result of exploration

Archaeological excavations have been obtained and represent the culture and civilization of the past and combine the science, art, and knowledge of a nation or a people. Such museums are also called mother. The National Museum of Eva Zar (Ancient Iran) is the National Museum of Versailles in France and the Museum of History in Washington.

Museum of anthropology

By creating this type of museum, it is possible to introduce important archaeological findings and data. When scientific archeological excavations lead to desirable results and the discovery of valuable immovable artifacts and cannot be transferred to museums, by providing the necessary conditions and facilities, they provide the desired place for public viewing. This is known as the Open-Air Museum. Among these museums, we can mention Persepolis in Shiraz and Hegmataneh historical sites in Hamedan. These museums are also common in other countries such as China, Greece, and some European countries. In Khorasan province, the historical site of "Bandian" in Gaz, which has very beautiful plaster casts from the Sassanid period, as well as the historical site of "Shadiakh" in Neishabour can be a suitable place for this.

Palace of museum

They are monuments or historical monuments that have reached us from the past and express the situation and way of life of their owners. There may be historical objects in this building as well as works of art such as murals, plasterwork, etc. Palace palaces are usually built-in government centers. The purpose of establishing these museums is to display historical works and monuments as well as to learn lessons. Saadabad Palace Complex in Tehran and Malek Abad Garden in Mashhad are such museums.

Art museum

They display a variety of visual and decorative arts that have a high aesthetic and usually have many visitors. The Museum of Fine Arts in Tehran and the Museum of Decorative Arts in Isfahan are of this type.

Museum of science and nature

Demonstrate scientific experience based on evidence and historical-natural means that include various plant species, especially animals. Isfahan Natural History Museum and Mashhad Natural Science and History Museum are of this type.

Park museum

They are very important due to their various scientific and cultural dimensions and recreational and educational attractions because they show biological and natural issues to the people up close. An important feature of these museums is that the public can see They benefit. There is no history of creating a museum park in Iran, but it is common in countries such as China and North Korea. Cultural, national, and historical places such as the tomb of Ferdowsi in Mashhad, the tomb of Attar, and Khayyam in Neishabour can be good places for this purpose.

Military museums

Historical trends expose all types of military and war weapons, including military uniforms, weapons, and other combat equipment.

Museum of thinkers

To honor artists, writers, inventors, and community celebrities, it usually appears in their own homes after their death and includes their personal belongings, tools, and works. These museums are more common in European countries. The house of Shakespeare, the famous English writer, and Edison, the inventor of electricity in the United States, is of this type. In Iran, the house of the great man of music, Ustad Abolhassan Saba, has been turned into a museum and includes up to the levels of his paintings, writings, and personal property.

Encourage and support the creation, development, and professional management of all types of museums.

To improve the knowledge and understanding of nature, work, and the role of museums in serving society and its development.

Specialized museums

Although all specialized museums can be included in the categories mentioned, their specialization raises special issues for them. Many of these museum's report limited economic activities (such as mineral exploration, the shoe industry), and in such cases, more or less dependent on the industry in which they are depicted, other museums introduce an artistic activity (Such as theater, marquee, music, cinema) and artistic and technical aspects. In the

same category, we can name museums that are a chapter of the society, such as a season for children in a museum or museums for the blind.

Regional museums

Regional or local museums, which introduce all aspects (natural, historical, and artistic of a province or province and the like can be found in Western or Eastern Europe, India, Mexico, Chile, and Canada, in terms of their number of values They are important, and at the same time they belong to a community that is all culturally capable of attracting visitors, so their first responsibility is to reflect on that community and value its traditions and creative spirit: their second responsibility is to open that community. It is external to the world, especially by playing the role of extension to the central museums, which can entrust them with works or collections depicting cultural, natural, national, and international heritage.

The principles of museums

The museum must first and foremost help to recognize and preserve the cultural identity of the community. To achieve this goal, signs of the society's culture in the field of creativity, business, and past facilities should be presented in the museum in a way that is understandable to all sections of society.

By studying and recognizing the objects of museums, one can reach the roots of one's culture and, in general, the mystery and survival of society and how it continues.

Museums should be the center of science, culture, and education. If one of the purposes of creating a museum is to record and introduce a cultural, scientific, economic, technical, and social symbol, then we should look at the museum object as a symbol that conveys the message of culture, in the sense that each object in the museum is part of a collection that conveys a special message to the visitor with the help of proper propaganda and cultural tools and methods. Therefore, objects must be identified. With a logical and understandable justification for all sections of society, to be in their original place. In any case, museums can provide accurate information and display of arranged objects, reproduction of models and models, as well as holding scientific and cultural seminars, etc., in line with the educational needs of the country and move in the circle of powerful educational centers. Be meaningful and principled so that no student or professor considers himself or herself needless of a museum.

The museum should be used as an educational base, like classrooms and centers for scientific research and use. In this case, the museum presents living documents and evidence to prove scientific theories.

Undoubtedly, such points, which are a kind of scientific school, university, or scientific school, are welcomed by researchers and scholars. It is a special place for scientific discussions and a positive response to the educational needs of the country. Finally, the same role that the library has in enlightening public opinion, museums are also responsible for providing cultural documents for the cultural and scientific purposes of society.

Museums are the base of society's culture, or in other words, the place of cultural originality and symbols, so they must have a special prestige and respect.

Museum visitors

Visitors to museums are divided into the following three groups:

- The first group includes students, researchers, and all those who do specialized work and come to the museum to complete their studies and research.
- The second group are tourists who come to the country from abroad and do not constitute a significant number now in terms of location and number.
- The third category is ordinary people, the so-called street and bazaar, who are the main visitors of museums.

And introducing these people to museums is one of the main policies of museums in the world.

Principles of development of the museum industry in Iran

To create and develop the country's museums according to the following criteria, specific criteria should be developed:

- Development should be based on scientific and cultural needs.
- Religious and historical values should be considered.
- Have the value of tourism and tourism.
- Have a wide geographical population.
- Proximity to scientific and cultural centers should be considered.

Of course, in some areas, characteristics specific to the same geographical or cultural area can be a criterion of value.

Principles of tourism

The following principles and criteria should be considered in attracting tourism and increasing tourism culture:

Preserve existing diversity.

- Sustainable use of resources (capacity analysis).
- Avoid wasting resources.
- Support the local economy.

- The local community is involved in decision-making.
- The necessary training should be provided to the personnel.
- Tourism industry should be included in the country's macro-planning.
- Increase research.

Location of the museum building

The place where the museum is located is very important and should have special privileges. The museum should be in a place that is easily accessible to everyone, and on the other hand, due to its cultural nature, it is better to be located next to libraries, schools, universities, and other cultural centers than people who travel to the mentioned institutions. They can also use the museum.

Today, a museum is usually built in the middle of a green area or a park; Because the park trees act as protection by purifying the surrounding air, creating the necessary humidity, dealing with dust, smoke, and noise. Establishing a museum in the green area has another advantage because when the weather is favorable, part of the collection can be moved to the outside area and displayed, which will attract more visitors. But it should be noted that the number of trees should not be so large as to create a barrier for the visitor and keep him away from the outside world.

Certainly, not only the appearance of the museum but also its decorations must be in complete agreement with the usual architectural methods in the society and at the same time the museum building must include aspects of the art and history of the society; Because by modeling unfamiliar or heterogeneous architecture, a museum is established that is completely contrary to people's daily lives or is so luxurious and far from reality that people turn away from it; While such a museum attracts visitors. On the other hand, the type of building materials of museums must be completely in line with the climatic conditions of the border and the environment.

Definition of landscape

Perspective is not only an external and objective environment but also objectivity that creates a special mentality in human beings. In other words, when an external element evokes a broad mentality for us, we call it to order. Landscape in today's world is considered a living and dynamic being that is influenced by man and his way of life on the one hand, and on the other hand, with its shape and the association of memories that have taken place on its bed for a long time, on civilization, culture, and biodiversity. Affect. The landscape is not only an objective element that consists of natural components, but also a mental and cultural element that has been formed in the minds of people with the intervention of history, religious and mythological

beliefs, climate, biological tradition, and the like. It is in this definition that the Iranian landscape differs from its Chinese and Italian counterparts.

The role of plants in the design

In almost every site design situation, plant communities have the greatest impact on how they perceive that place. In most cases, plants are the most important environmental variables that create the image in the viewer's mind. Even in the most turbulent places, there is a vegetative background that affects perception. The sensory perception of a place is largely visual. Also, in most cases, plants can determine the visual-spatial feature better than any other material used by the site designer, so the designer must know the environment and landscape of plants as design materials.

Gardening in a pre-Islamic period of Iran

Iranian gardens are one of the oldest and most important gardens in the world and the writings

The Greeks, the Torah, etc. have talked a lot about it. Agriculture and horticulture have been strongly recommended in ancient Iran with proximity and dignity. With the conversion of Iranians to Islam, this view became more profound and promoted Iranian gardening in all parts of the Islamic world. Vazeh Bagh is equivalent to "Pardis" which is derived from the word "Pari Aza", which means enclosed and circular area, garden, park, which means Ferdows. The same word, along with Elham Helmans and then Arzpayans "in the Renaissance" has found its way through the Persian garden style. Respect and sanctification of the tree have long been discussed in Iran.

The ancient Iranians also believed in a holy angel named "Orez" whose damage to flowers and plants caused him discomfort and anger. The design of the Iranian garden is based on the special attention and use of the square in its overall composition and components, and this feature forms the distinctive character of the Iranian garden and has long been considered by others. The flow of water from all over the Persian garden and the similar expression of the seam of the city structure show the importance of water and its movement in four directions and four atmospheres, an allegory of the four streams of paradise used in the Persian garden.

Ornamental plants in ancient Iran mostly include a variety of colorful stars, jasmine, anemone, lily, violet, clove, and nightshade, ...

Gardening in the Achaemenid dynasty of Iran

The design of the garden began with the right lines of the corner and the order of regular gardening of four gardens with the Achaemenids and the royal garden of Pasargadae.

- The royal garden of Pasargadae and its impact on the gardening of Iran During the establishment of a monumental capital that showed the authority of the Achaemenids, Cyrus with ambition included a garden in his construction plan. In the part of Pasargad area where the works of four palaces have been obtained, signs of a garden with an area with a plan of four gardens and irrigation canals and streams have been obtained. Which shows that its palaces are extroverted. Thus, four gardens, which are the basis of Iranian gardening, have been observed in this garden for the first time. This type of gardening was based on right-angled lines and four gardens continued during the Achaemenid period and the successors of Cyrus. Examples are the gardens of Persepolis to the east of Darius' palace and the garden of Ardeshir II in Shamsh.

In general, during the Achaemenid period, three important characters of gardening were common:

- 1- Tomb Garden: which has a religious role and its example is the gardens around the tomb of Cyrus, which were of the type of four gardens.
2. Satrapy gardens were sacred gardens in which plants from different regions were collected and the priests protected them.
- 3- The garden of pavilions that did not have a religious character and the example is the royal palaces of Cyrus in Pasargadae.

Gardening in the Sassanid dynasty of Iran

From the Achaemenid period to the Sassanids, we do not have an example of four gardens in ancient Iran. In the Sassanid period, the principles of gardening, four gardens are seen in carpets, gardens, and palaces. The garden of the remaining palaces from this period can be referred to as the palace and garden of "Hawash Kori" belonging to Khosrow II of the Sassanid king, which was used as a hunting ground.

Landscape elements in Sassanid art

"Landscape Elements in Sassanid Art" by Dr. "Shohreh Javadi" and "Eft Bostar"
Sassanid Art is "New Iranian" art that incorporates Achaemenid and Parthian traditions. Sassanid architecture shows off with huge brick domes. While it has always been in connection with nature and landscape. What stands out of this Sassanid paradise today is a relief and two arches decorated with engravings. Sassanid reliefs are important and valid documents of the political-religious and social situation in this era. The elements of ornamental plants in the environment and landscape have a practical aspect more than beauty. In such a space, in addition to aesthetic issues, the functional aspects of plants should also be considered. Some plants, which have special aesthetic qualities and stimulate the human senses, play a key role in this. In such a way that the designed space is finally according to users' tastes.

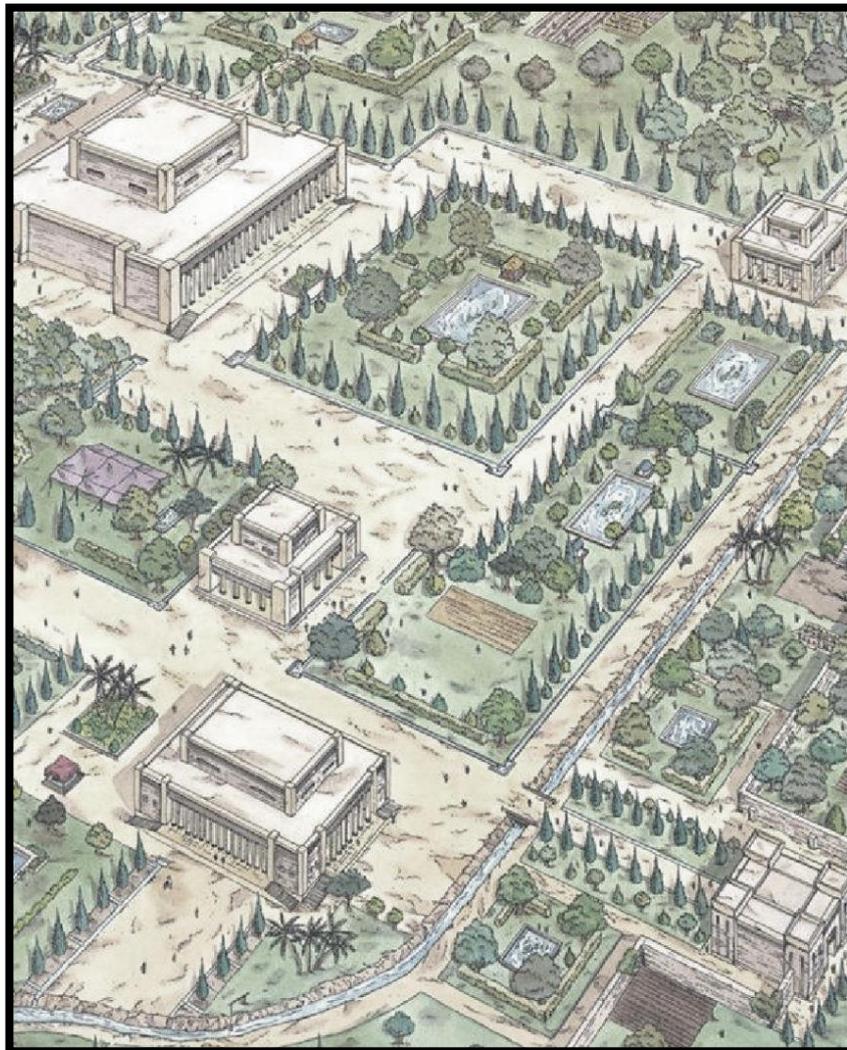


Figure 8. Pasargad, the tomb of Cyrus and the first Persian garden. Source: congresobuenaspracticasp.m.blogspot.com

Gardening in Iran after Islam

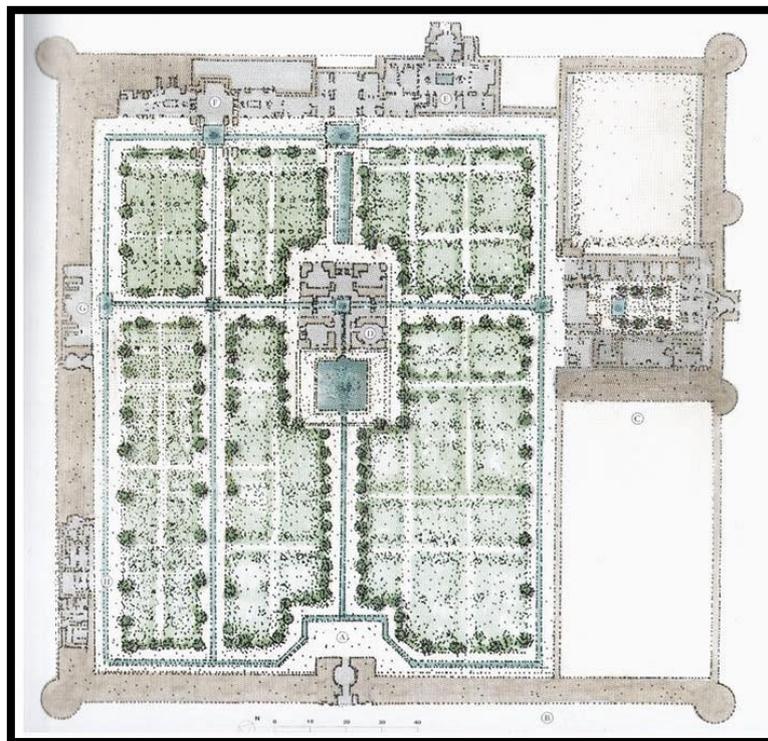
With the conversion of Iranians to Islam, the Islamic worldview promoted Iranian gardening in all parts of the Islamic world.

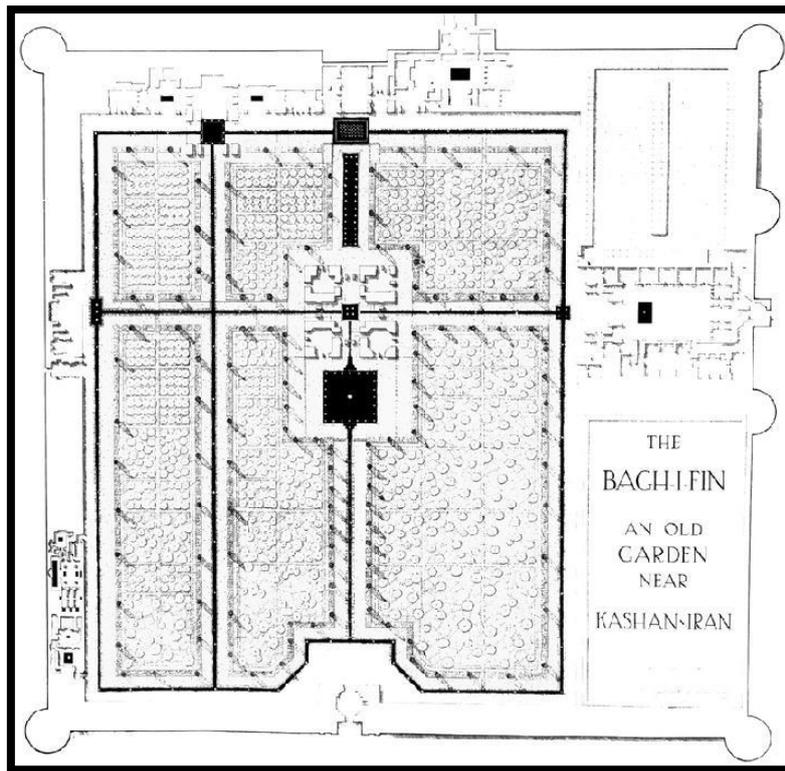
In the Islamic period, much importance has been given to gardens and gardening. In Islam, planting a tree and cutting it down is considered forbidden.

The principles of Iranian architecture, including introversion, have been observed in the architecture of gardens and are usually surrounded by walls around the gardens. Garden walls are usually made of clay, stratification, or brick.

Inside the gardens, in addition to the elements of trees, flowers, and water, sometimes a pavilion is built in the main axis of the garden or the center or above it. The pavilion is in the middle of the garden in the garden of Shiraz and the garden of Golshan and Eram. Based on the water passage and the division of the gardens and the main and secondary axes, the division can be done in the garden plan.

For example, in the garden of Haft Ton Shiraz, the main axis is in the middle of the garden and the gardens and plots are located on both sides of it and the other two roads are located next to the external walls.





THE
BAGH-I-FIN
AN OLD
GARDEN
NEAR
KASHAN-IRAN

Figure 9. The old plan of Fin Garden near Kashan-Iran.
Source: medomed.org

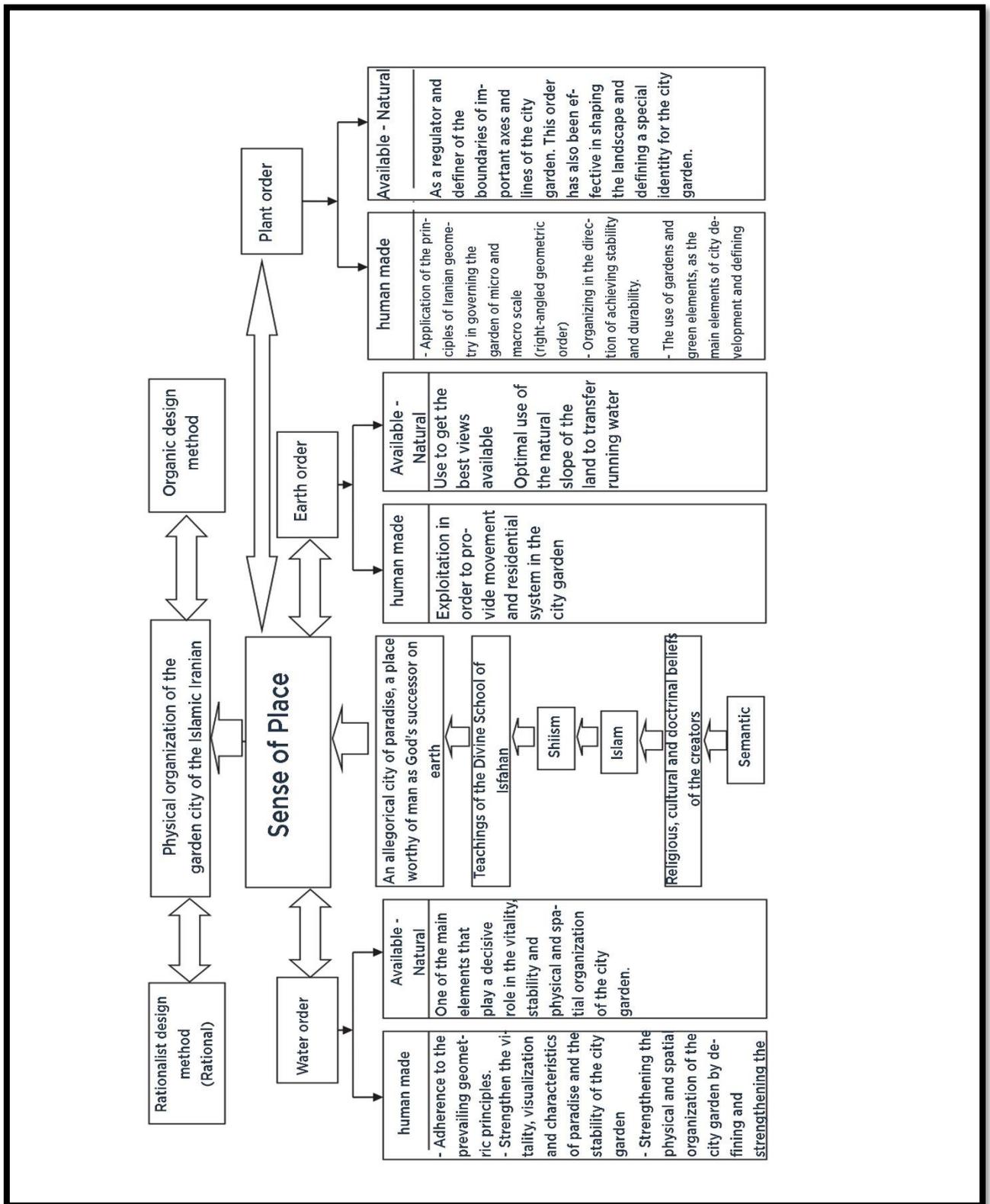


Figure 10. Physical-spatial structure of the Iranian-Islamic city garden. Source: Haghghatbin, M. & Ansari, M. (2016).

The main characteristics of the Persian garden

- Main pavilion and garden fence
- Lines perpendicular to each other
- Calculated hierarchy
- Simple and balanced combination
- Specific geometric system
- Regular assembling
- Plots based on logical order

The effect of Iranian gardening on horticulture in other countries

In the Islamic period, the creation of gardens and trees was still the favorite of the inhabitants of this ancient land and in addition to large and magnificent gardens outside the cities for several centuries, gardening in and around the cities has been specific to this land. From Eastern lands by people who moved to the Orient from other areas and became acquainted with the superior characteristics of the people to European countries, Will de Rant writes in the history of civilization (Age of Faith): Garden in the style of Iran imitated It has been found in other nations as well, both among Muslims and Arabs, and has spread to India, inspiring Europeans in the Middle Ages.

5

CASE STUDY

CASE STUDY 1: THE PALACE OF VENARIA



Location: Venaria Reale, Metropolitan City of Turin, Italy

Official name in UNESCO: Reggia di Venaria Reale - Residences of the Royal House of Savoy

Type: Cultural

Designated: 1997

State Party: Italy

Region: Europe

Architecture

The architectural part of this complex is divided into three main topics.

The Palace

The entrance of the palace leads into the *Cour d'honneur* ("Honour Court"), which once housed a fountain with a deer. The main facade, covered in the 17th-century section with plaster and featuring cornucopias, shells, and fruits, is connected on the right by section with exposed brickwork added in the 18th century. The two towers date to the Michelangelo Grove period (1669–1713) and are covered with multicolor pentagonal tiles in ceramics, which are united by a large gallery, known as *Galleria Grande*.

The interiors originally housed a large collection of stuccos, statues, paintings (according to Amedeo di Castel LaMonte, up to 8,000) from some of the court artists of the times, such as Vittorio Amedeo Cignaroli, Pietro Domenico Olivero and Bernardino Quadri.

Gardens

The original gardens of the residence are now totally disappeared since French troops turned them into training grounds. Earlier drawings show an Italian garden with three terraces connected by elaborate stairways and architectural features such as a clock tower in the first court, the fountain of Hercules, a theater, and parterres.

Recent works have recreated a park in modern style, exhibiting modern works by Giuseppe Penone, including a fake 12 m-high cedar housing the thermic discharges of the palace.

Church of Sant'Uberto and other 18th century additions

After the death of Garove (1713), Juvarra built the Grand Gallery and in parallel built a church dedicated to St. Hubertus, patron of the hunters (1716–1729). The church is strictly included within the palace's structure so that it was impossible to build a dome: this was then frescoes trompe-l'œil from inside.

Other works of the Juvarra period included the stables, the citroneria (fruit grows, 1722–1728), and the renovation in French-style facades.

The last buildings date from the mid-18th and early 19th centuries (stables, riding school, stair of the Reggia di Diana, gallery of Sant'Uberto); subsequently, the Palace was abandoned in favor of the Palazzina di Caccia di Stupinigi (1729), which was by then more in tune with the tastes of the European courts.

Restoration:

The strategy used was to identify a sort of "natural experiment", characterized by the comparison of:

an area subject to significant expenditure in conservation and restoration of the architectural heritage, but otherwise untouched by other changes and transformations: the city of Venaria, affected by the restoration of the Royal Palace in the period 2000-2006.

This allowed us to calculate the increase in value (per square meter) of the buildings surrounding the Royal Palace of Venaria, attributable to the restoration work. From here, we proceeded to calculate, based on data on the consistency of Venaria real estate, the increase of the total value created by the redevelopment operation. By comparing this increase with the cost of the operation, we obtained an estimate of the property multiplier, i.e., a kind of private real estate rate of return from the investment in public cultural capital (the restoration of the Palace of Venaria).



Figure 11. Inside of the palace. Source: en.wikipedia.org

Restoration and rehabilitation, since the mid-1990s, in the vast complex of the Royal Palace of Venaria on the outskirts of Turin, show one of the most valuable, parts of architectural conservation projects in Europe. In 2010, the complex had a collection of cultural facilities, meeting spaces, educational facilities, and environmental offices and architectural services in Piedmont. A large number of different teams of Italian architects, engineers, and conservation specialists are involved. Interventions include remodeling the exterior and interior and adding some bold interior measures.



Figure 12. Inside of the palace. Source: en.wikipedia.org

CASE STUDY 2: THE worn texture of Esfahan



Figure 13.The worn texture of Esfahan. Source: i.pinimg.com

Location: Esfahan, Metropolitan City of Esfahan, Iran

Type: Cultural, Historical

Historical names: Aba, Gabie, Gabian, Gabi, Gay, Ji, Espadana, Sepahan, Esphan, Sepahan.

Region: Asia

In the historical city of Isfahan, an intertwined natural system, a continuous and strong connection between natural resources and the structure of the city has been established since ancient times. In this connected system, which was built at the time of the formation of the first biological nuclei 3000 years ago, human attention to the natural environment and its potentials is evident. Due to the importance of water for survival, people at that time built their first biological complexes near rivers. Zayandehrood used to have two branches in the plain of Isfahan and when they reach the eastern mountains of Isfahan and mix, the integrated stream goes to Gavkhoni wetland.

The first settlements were scattered in the space between the two rivers. In later periods, the Sassanid period was the most important urban system in the form of civilization, which included the ancient fortress (towers and strongholds of the city), neighborhoods and alleys (bazaars, entrance gates, residential neighborhoods of ordinary people, and the royal area) in Isfahan city area was created. Studies show that the development of Isfahan has started from the city and the neighborhood of Judea.

The remains of the historical hill of Ashraf on the northern bank of the Zayandeh River and next to the city bridge from the Sassanid era are the proof of these studies. Today, large areas of the hill have been cleared and historical remains have been destroyed. However, the Cultural Heritage Organization is trying to protect the remains of this historic hill and should be supported by the city's stakeholders within the framework of special regulations, policies, and measures related to urban planning and urban design. The square is another significant point of Isfahan. This square and the surrounding historical complex, like Figure 2 until the Islamic era, has been one of the biological complexes of Isfahan.

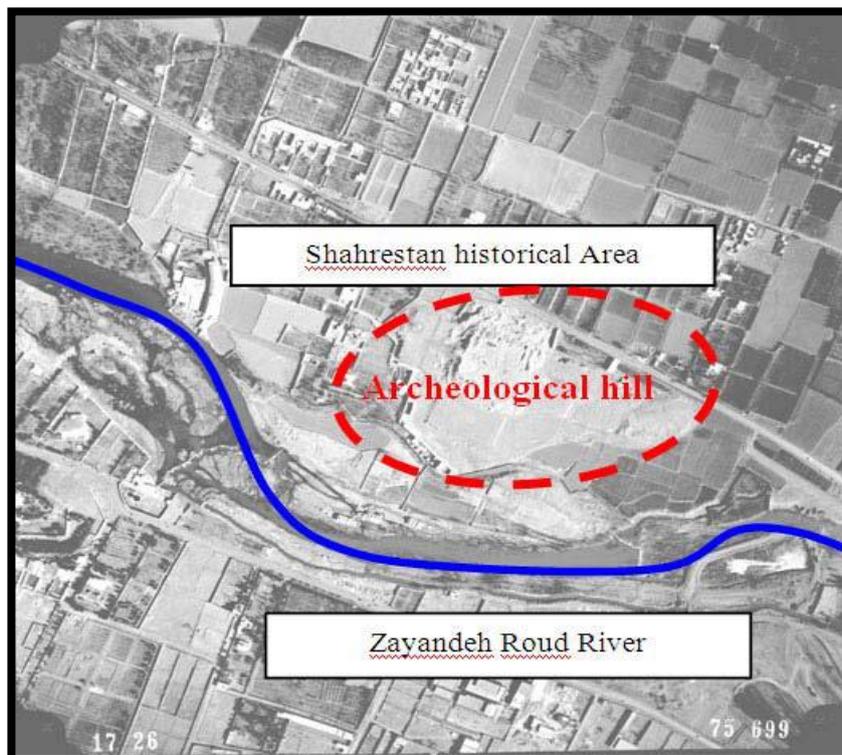


Figure 14.The remnants of the archeological landscape of Isfahan along the river.
Source: S.Babaie,UK,2008/Ebne Houahel, Tehran,1987

Then, in the era of Shah Abbas (Safavid), Sheikh Baha'i, one of the scholars of the era, established a new system in the city of Isfahan. By designing an ecological structure connected between the river and the structures, he built the garden of Isfahan. The river with the general direction from east to west and the main axis of Chaharbagh with the direction from north to south has formed the basis of this urban system design. The design of the main street buildings and side axes in the form of a checkered grid like the structure of the Persian garden has been the basis of his thought. Many gardens were built next to this network, and these gardens, like the gardens of the royal palace, had fruit and decorative trees. The design of the fountains and water axes, which branch off from the river and are connected by an amazing system of materials, is an ecological design that was invented a hundred years ago.

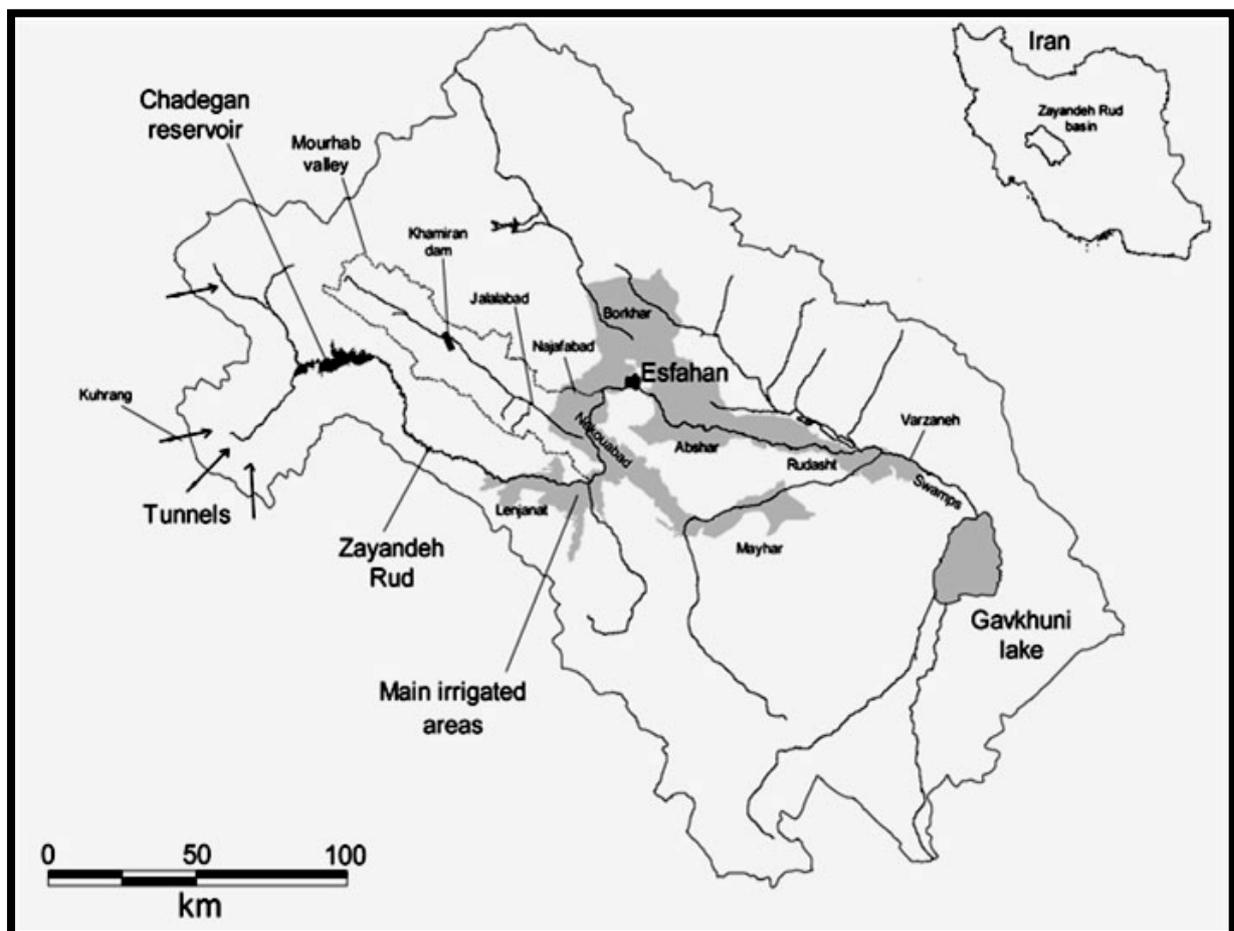


Figure 15. The Zayandeh Roud River basin. Source: H. Pourmoghaddas, Iran, 2006.

What remains of this system and its intertwined ecological structure are several important historic gardens. Despite the protection of the municipality and the Cultural Heritage Organization, the Chaharbagh area has undergone many changes and has even been destroyed in some parts. This direction from north to south, which in the Safavid era, by crossing the river (Thirty-three bridges, Allah Verdi Khan) and stretching to the mountains south of Isfahan, reached the garden of a thousand acres. An important role in the formation of the city of Isfahan plays an important role in the development of Isfahan.



Figure 16. Remnant of royal Safavids gardens around the Chahar Bagh. Source: S. Cantacuzino,1976/ A.U.Pope,Tehran,1930/ M.Sarrafi,Stockholm,2010.

From a sustainability perspective, it is argued that urban heritage protection is currently seen as an essential component of environmental sustainability policies. In this regard, conservation must ensure that existing built-up areas are used and reused to the best of their ability, recognizing both the longevity and compatibility of historic buildings, structures, and ruins. Therefore, the term "conservation" should be understood as keeping the place alive and not merely preserving its historical significance or architectural merits. From this perspective, socio-cultural, economic, political, and technological forces are still responsible for shaping and transforming our built environment. The emerging values and lifestyles of contemporary society are at the same time global and pluralistic, individualistic, and compassionate, anarchic, and innovative. Today, intercultural exchanges have become increasingly meaningful and beneficial to both parties.

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Cultural values are characteristics that are necessary to build cities and preserve them over time, but urban civilization is not able to produce them. Tradition means the chain of revealed truth, wisdom, and knowledge that is passed down and renewed from generation to generation, thus linking successive layers of temporary existence to the primordial reality that gives rise to them. Learning from the past must be accompanied by the fact that what we can learn from the past is the values of urban landscape design, understanding the quality of form and space, but not something that can directly become a new design system. It must be possible to consider the organization and principles of space in the modern expression of past forms. Choosing the right strategies in designing modern urban areas avoids the risk of superficial transmission or dependence on foreign ideologies, and ultimately

creates a meaningful new system of cultural references. The revitalization of historic cities is an attempt to keep alive values that cannot be measured by the quantitative tools and orientations of modern civilization but are essential to the mental, emotional, and physical well-being of the people. The protection of such heritage sites should be based on a scientific and philosophical understanding of the relevant human interests in a particular geographical and social context, and not merely on the preservation of context.

6

SITE ANALYTICAL STUDIES (SITE PLAN ANALYSIS)

Location of the site

The site is located on Farahabad road in Farahabad village. This land has an area of approximately 23,000 square meters.

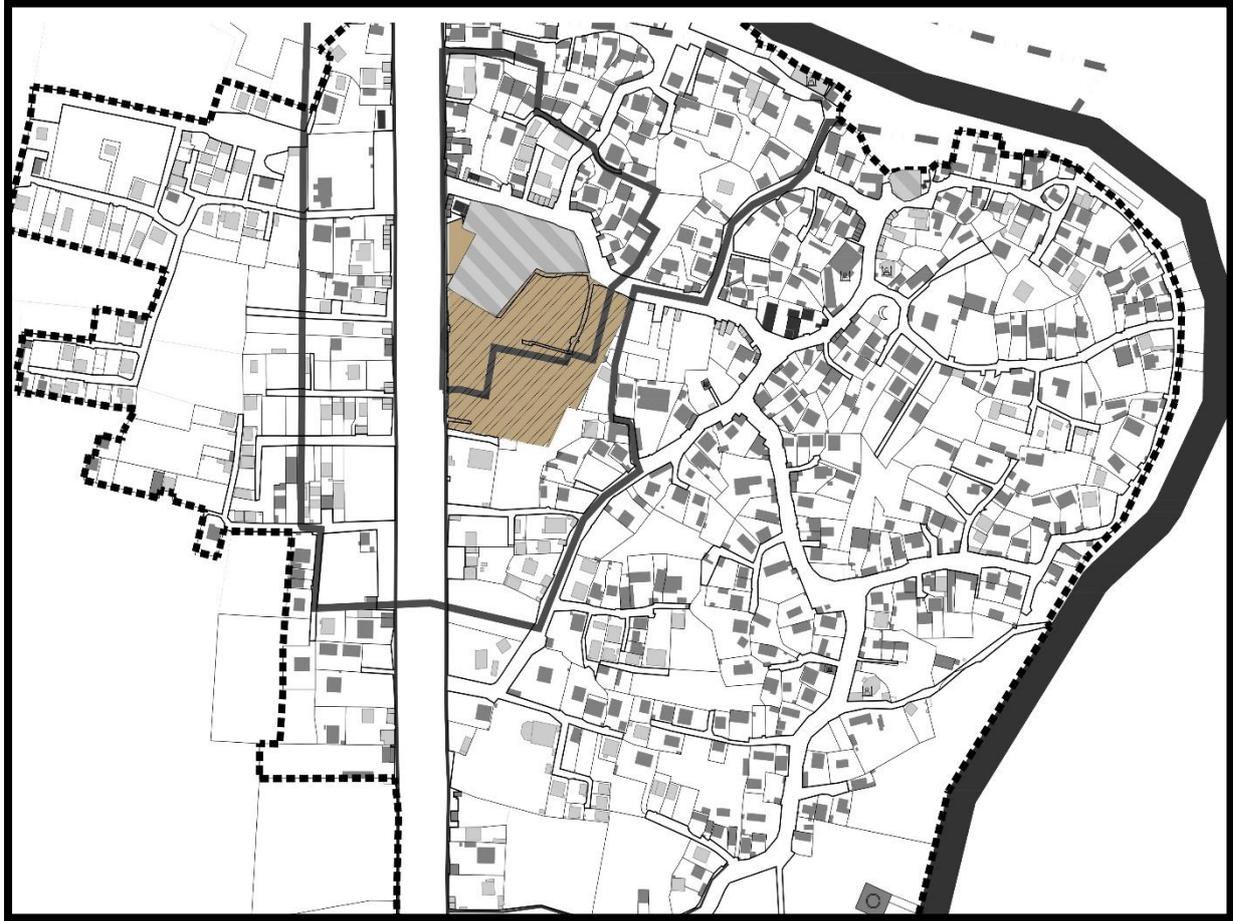


Figure 17. Site location. Source: Author

Basics of site selection

The reason for choosing this area of Sari city as a site was the lack of a complex that could give life to Farah Abad Mosque and reveal its value to the public who do not know about this lost value and identity. Because this mosque may be much more valuable than many famous buildings in the world. Achieving this goal is possible only by building a museum garden. In addition, considering that this site is on the sea road and in the first-class area of Farah Abad Mosque in Sari, in addition to local people, many travelers pass through here during the seasons of the year, especially "spring and summer. It will be welcomed and will have a good economic and cultural return.

State of the buildings in Farah Abad city

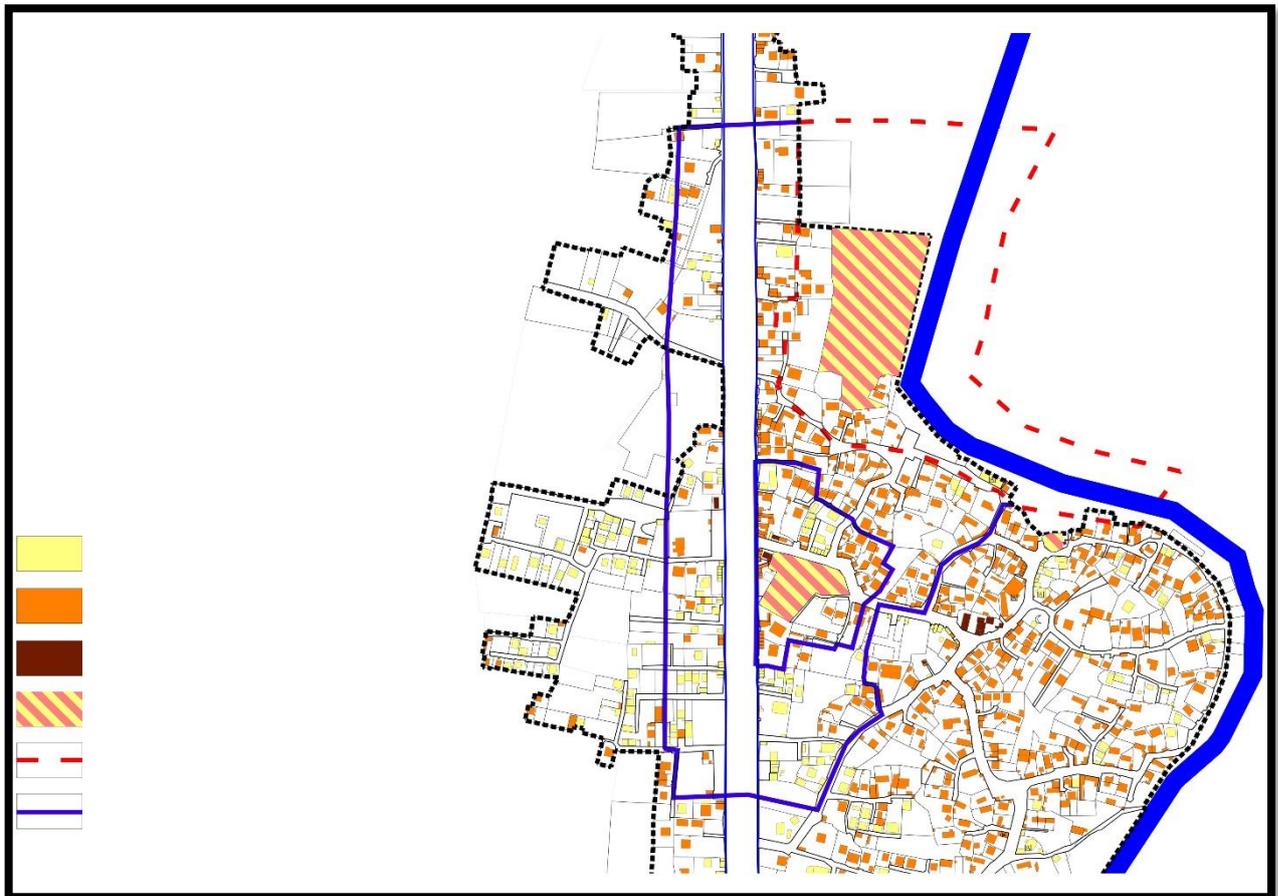


Figure 18. Building's state. Source: ICHO,1368

Site views

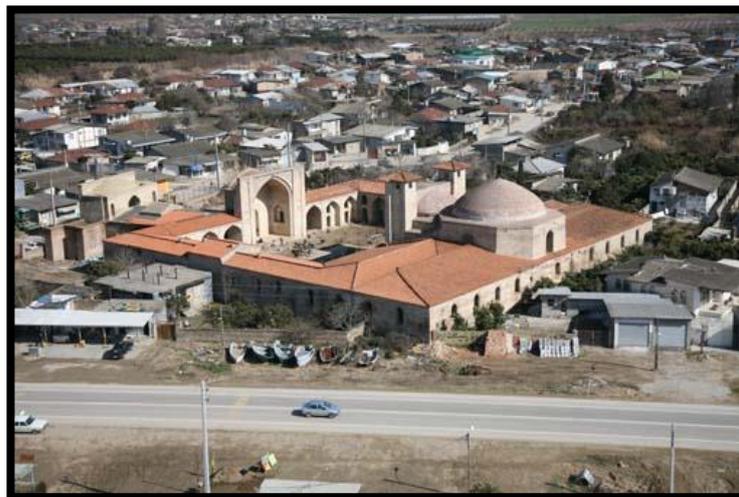




Figure 19. Farah Abad site and mosque. Source: iranpress.com

Site Survey

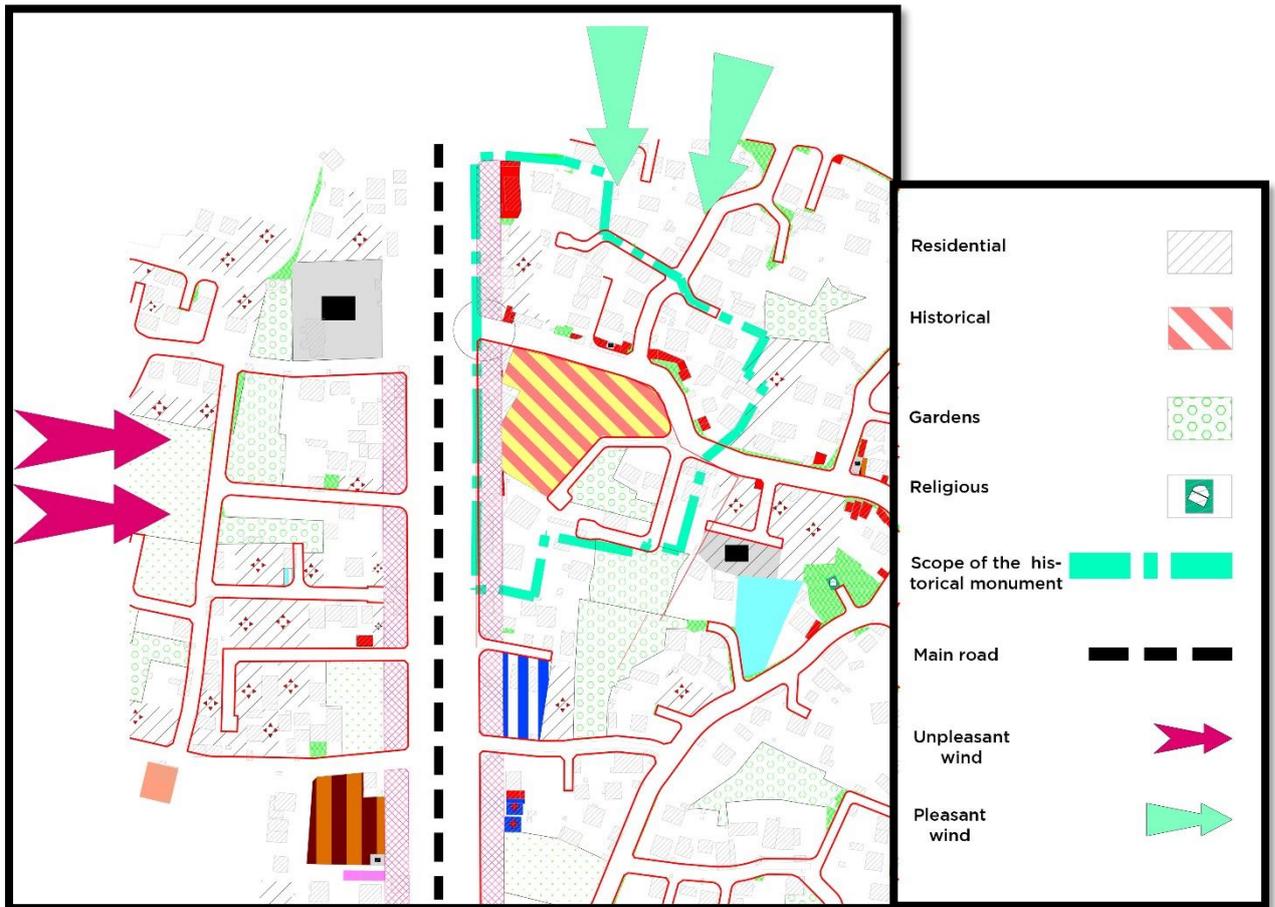


Diagram 3. Site analysis. Source: Author

Exposed lighting and wind direction

Since natural light is not so needed in museums, however, according to the best direction of lighting in any building, first the south, then the east and west, and the least important is the north light. The unfavorable wind is from the west, which should be tried as much as possible to avoid placing the main entrance in this part.

Entrances and parking on site

- 1- The main entrance to the collection
- 2- Parking entrance and exit
- 3- The main parking of the complex
- 4- Entrance to the main building
- 5- Facility and store entrance
- 6- Office entrance
- 7- Farah Abad Mosque entrance

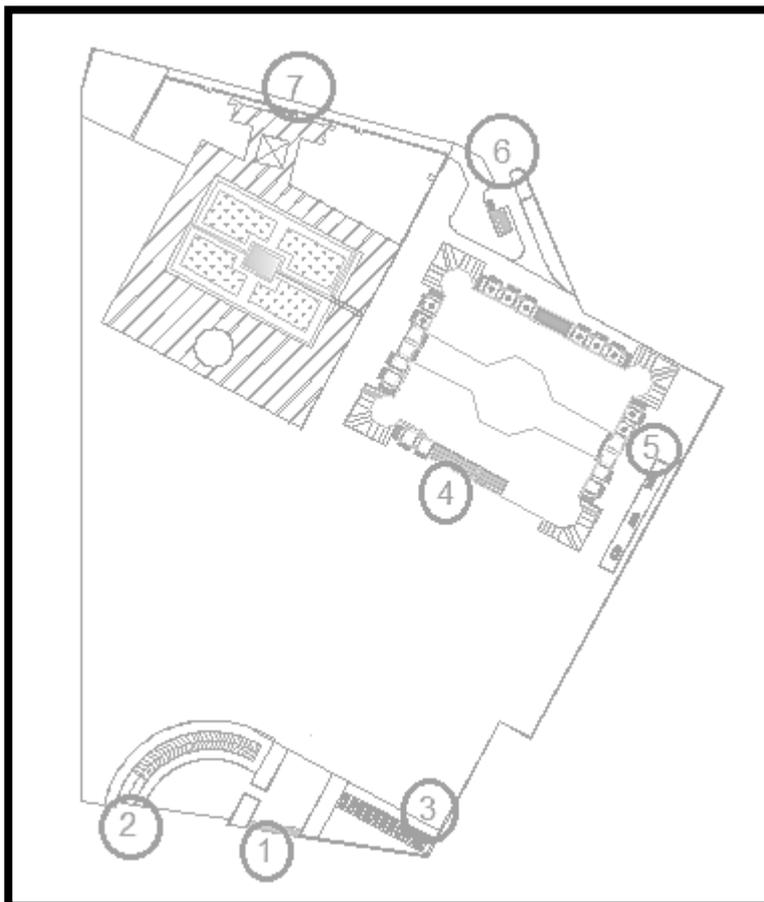


Diagram 4. The entrances of Site. Source: Author

7

FINAL PROPOSAL

Theoretical foundations of design

Inspiration and understanding of the basic concepts of architecture in Iran

Introversion

Introverted features have deep roots in the socio-philosophical foundations of this land because, as mentioned, in our architectural culture, the real value is given to its essence and core. Introversion seeks to preserve the privacy of the environment in which physical conditions with the support of thought, contemplation, and worship to reach their original and find genuine peace and tranquility within, has reached a harmonious and transcendent order, attention to internal issues based on culture, The type of life, customs and worldview has been formed which, along with other environmental and geographical factors, has acquired it.

Center

It is a feature parallel to introversion. The evolution of scattered elements (pluralities) to central unity can be seen in most architectural spaces of the Islamic world. The central space regulates all activities and considers the origin and center of the space in the part where an exceptional turning point and ascension occurs.

Reflection

In most of the architectural spaces of Iran, the general view resulting from the formation of physical elements creates a visual totality whose components in the form of calculated and regular axes form a framework in which the subject of form and image is perfected.

The connection between architecture and nature

In traditional Iranian architecture, there is a peaceful coexistence between man, architecture, and nature. Numerous references in the Qur'an about plants, light, and components of nature and finally its allegorical paradise have caused nature to have a comprehensive presence in Iranian architecture, and the spaces are placed together in a special hierarchy as if always motivated to respect and preserve divine blessings. Which is manifested in the heart of nature and its components. Social activities, culture, and religious rules have always moved in harmony with nature, and the proximity and empathy of man with nature have caused the elements of nature to be present in different ways in the original architecture and benefit man from its purifying benefits.

The geometry

The language of expression of world architectures is based on geometry, and through those relationships, the whole can be revealed. Geometry has special importance in Islamic architecture and art and is the manifestation of divine and rational thoughts and perception of the universe. In the geometry of this land, the discussion of science and mathematical roots of complex numbers and combinations has been accompanied by intuitive sense, and these two, which complement the works of art, show the inseparability of art (sense) and science (intellect) in rich civilizations and Islamic civilization.

The geometry that has been developed based on this view has complexities and combinations in which many of the shapes and numbers used in those arts and schools of thought express a special meaning. Iran's geometric design does not only follow material and ecological functions but also has other high implications that to see and receive these concepts, we must provide the necessary mental and cultural position to understand them.

Transparency and continuity

The opposite point is the closed and finished space of continuity and transparency. In such a space, the path of human movement or his gaze takes place in continuous continuity, so that the spatial openings in horizontal and vertical lines cause transparency in the walls and columns. The interiors and the final landscape in the infinite horizon take on a new life and effect again. The concept of hierarchy and the concept of continuity is considered to be correct for legislating the concept of the principle of Iranian architecture. Continuity has nothing to do with the size of the space. Using pluralistic geometry, which, like nature, consists of a set of intertwined surfaces and points, the spatial continuity maintains its connection with its center of gravity.

Mystery of ambiguity

The feeling of spiritual greatness in the perfection of simplicity and purity in the formation and composition of buildings has been considered and the simplicity of the compositions of this basic but rich geometry has led to the emergence of buildings whose message can be received with special sensory perception and combined with totality and induces a complete picture.

Balance

In architecture, a balanced balance between the building and the natural environment is evident. The deep sense and knowledge of the creators of the architectural works of that time caused the physical elements to determine their presence in their place and the application of each of them is a response to the environment.

Conclusion

1- Culture is the link between the goal (perfectionism) and the program (art, science, religion).

2- The form of architecture arises by following the environmental and philosophical features and the time factor due to the nature of the transformation of the structure of human life as the main pillar, forming new spaces. Architectural form is the most obvious characteristic of the architectural influence of culture.

3- According to the principle of stability of direct material concepts in each phenomenon, the mentioned human principles can be preserved over time and they can be used as basic concepts.

4- Infidelity to culture and art, a land of preservation and repetition of past forms is not considered and in design and art, a dynamic and creative look is one of the primary necessities.

5. Architecture conveys meaning, not form.

6- Architecture has two main cultural and scientific pillars and whenever one of the pillars becomes weak and weak over time, the result will be insufficient and incomplete.

7- Removing the fundamental, cultural, and artistic factors in the building, an ordinary and unadulterated construction work

It leads the soul to a complete and iconic architecture. The work in which the ideals, history and culture, taste and thought and art of society are embedded.

Design process

Various factors are involved in the process of reaching the plan for the Museum of History and Archeology of Mazandaran. Factors such as climate, culture, design, social and economic studies, building use, and many other factors, each of which in some way affect the design. But it may not be possible to address all of them in the design, meaning that addressing one factor, such as beauty, may conflict with other factors such as climate or performance. In this case, we can refer to, for example, the designs of Mies van der Rohe, who often sacrificed the practicality of many spaces in their designs for their desired beauty and form. Of course, it should be noted that most museums are part of formal buildings. Therefore, determining which factor is stronger in the design depends on the thoughts of the designer.

Scenario for the volume of the building

Octagon shape

Compared to a square, an octagon has several advantages: it is possible to see in eight directions.



Square shape

The square form has purity, honesty, and frankness, and is a static form with no dominant direction. Aesthetically, the square form has a symbolic value: the number four indicates the four directions of the sky and also the four seasons, and is, therefore, a cosmic number.



Creating composite forms is the result of a combination of several simple forms of things that we see in abundance in Iranian architecture. All forms composed of very simple to complex forms that we see in Iranian architecture and during its historical evolution are the result of a creative and artistic combination of simple forms.

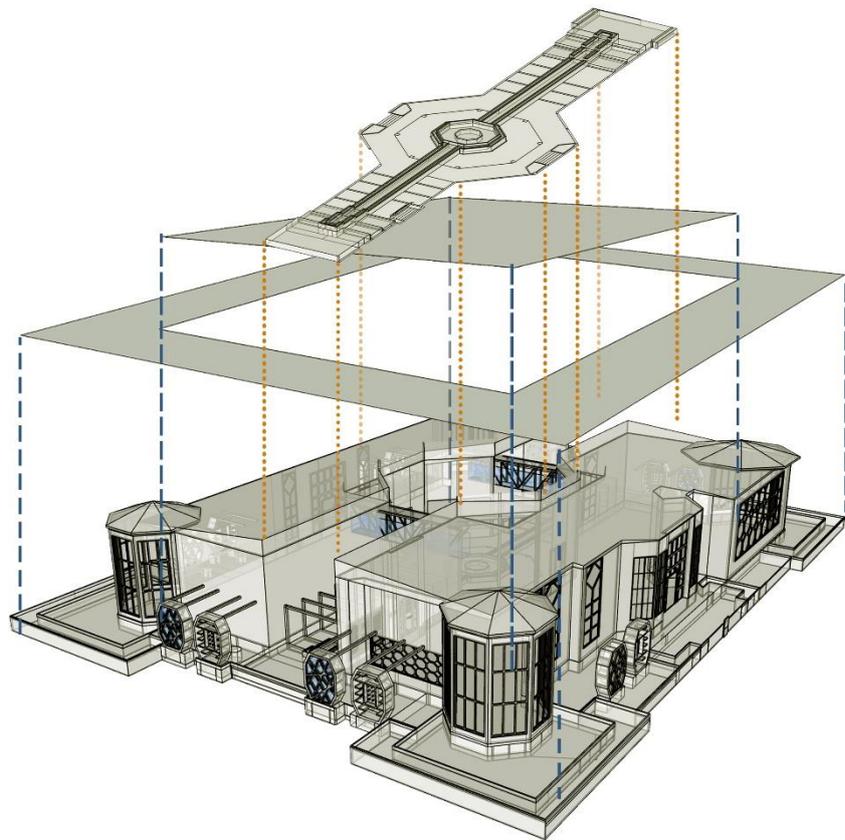


Diagram 5. Scenario of volume

The general concept of the museum design

In shaping the general idea of the garden of the Museum of History and Archeology of Mazandaran, what comes to mind more than anything else is the inspiration of the historical building form of Farah Abad Mosque. The forms and elements used in the architecture of the mosque are related to the post-Islamic period, which is a continuation of the same forms and elements before Islam. One of the main forms and elements used in Farah Abad Mosque

The following can be mentioned:

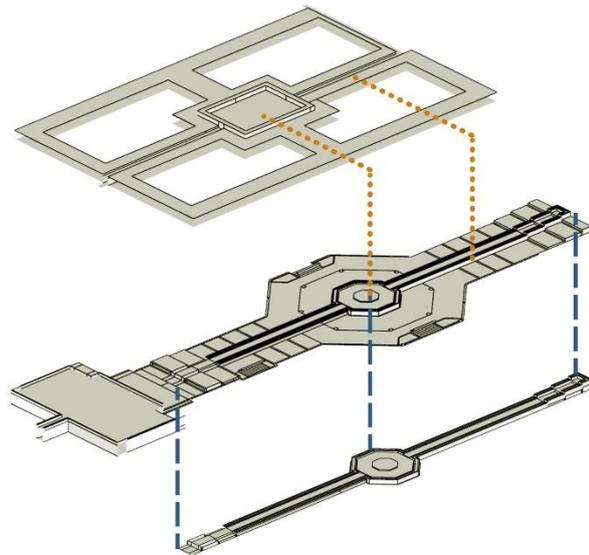
- Square form
- The form of formation of spaces around a center, which is the central courtyard
- The form of water movement in the yard
- Bringing water from outside into the mosque

Scenario for the courtyard of the building

Bringing water from outside into the museum

Water is one of the main elements in the architecture of Iranian gardens, which in fact shows the purity and purity in Iranian culture and is always remembered as the beating heart of a garden.

Inspired by the courtyard of the mosque, which is a genuine symbol of Iranian architecture, you have also created a water element for this building.



The form of water movement in the yard

The movement of water reflects the flow of life and its sound creates calm.



The form of iranunain garden

Using the form of four gardens to form the interior of the museum, which is inspired by the courtyard and the architectural form of the mosque.

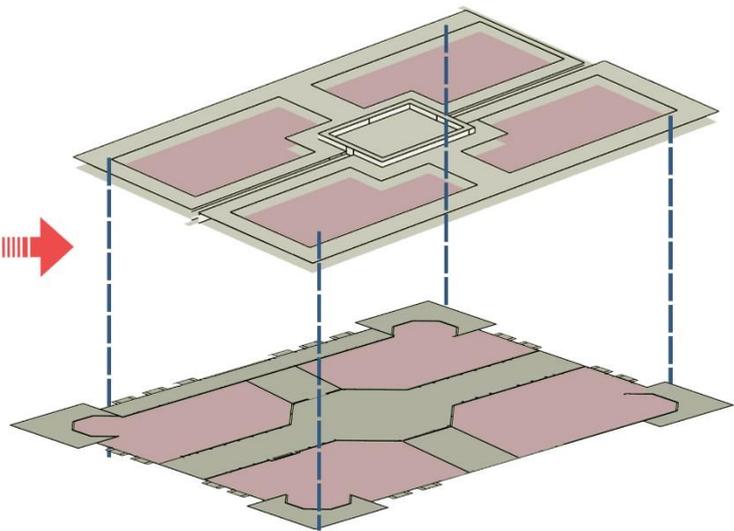


Diagram 6. Scenario of courtyard

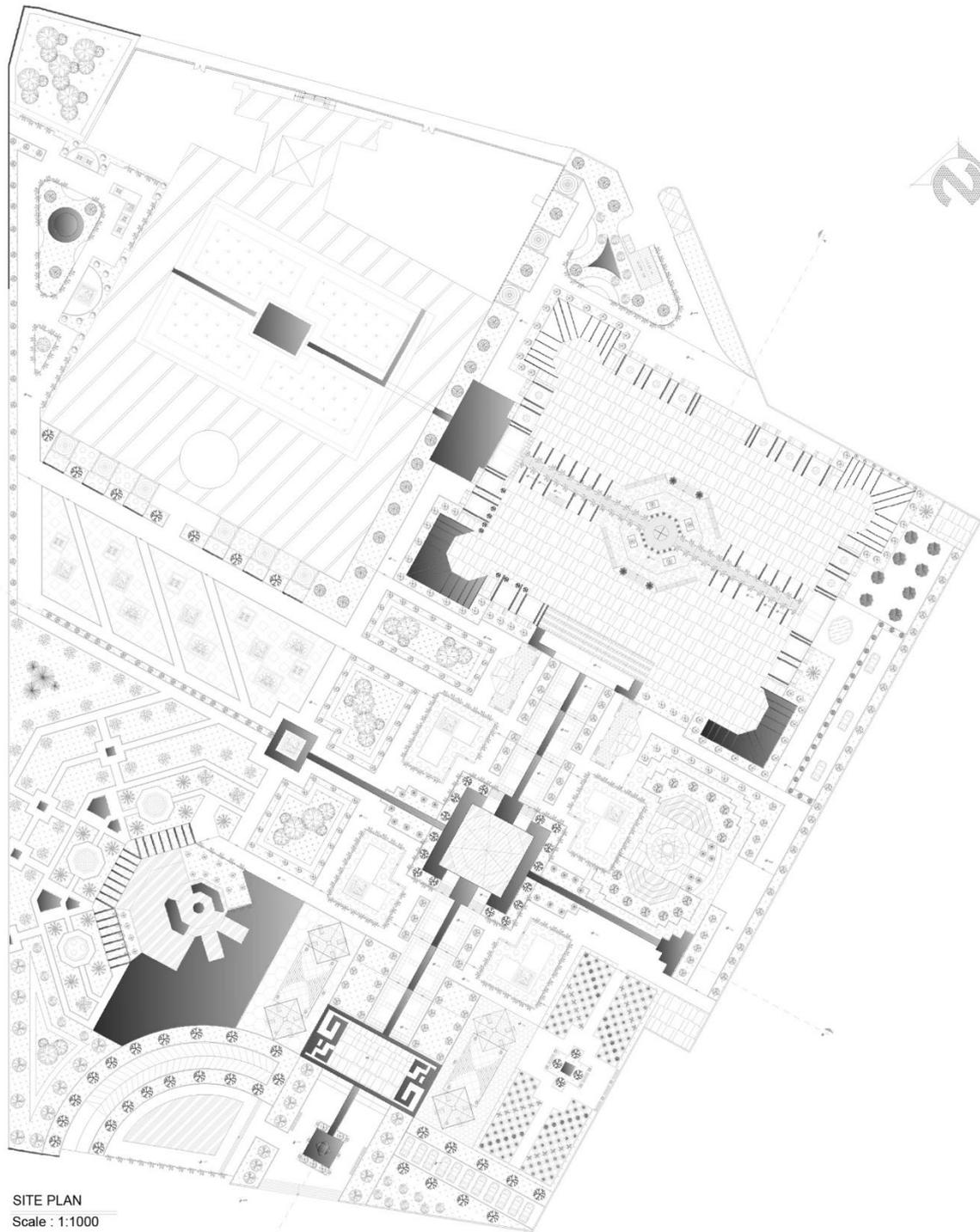
The evolution of simple forms has been achieved through the importance of the principles of geometry due to the greater knowledge of the secret and mystery of the development of building systems, the evolution, and evolution of intellectual, artistic, and ... insights.

Although the goal is not just to imitate the form of a historical building, but will try to model the square and octagonal form that is seen in most mosques. Aesthetically, we examine these two forms:

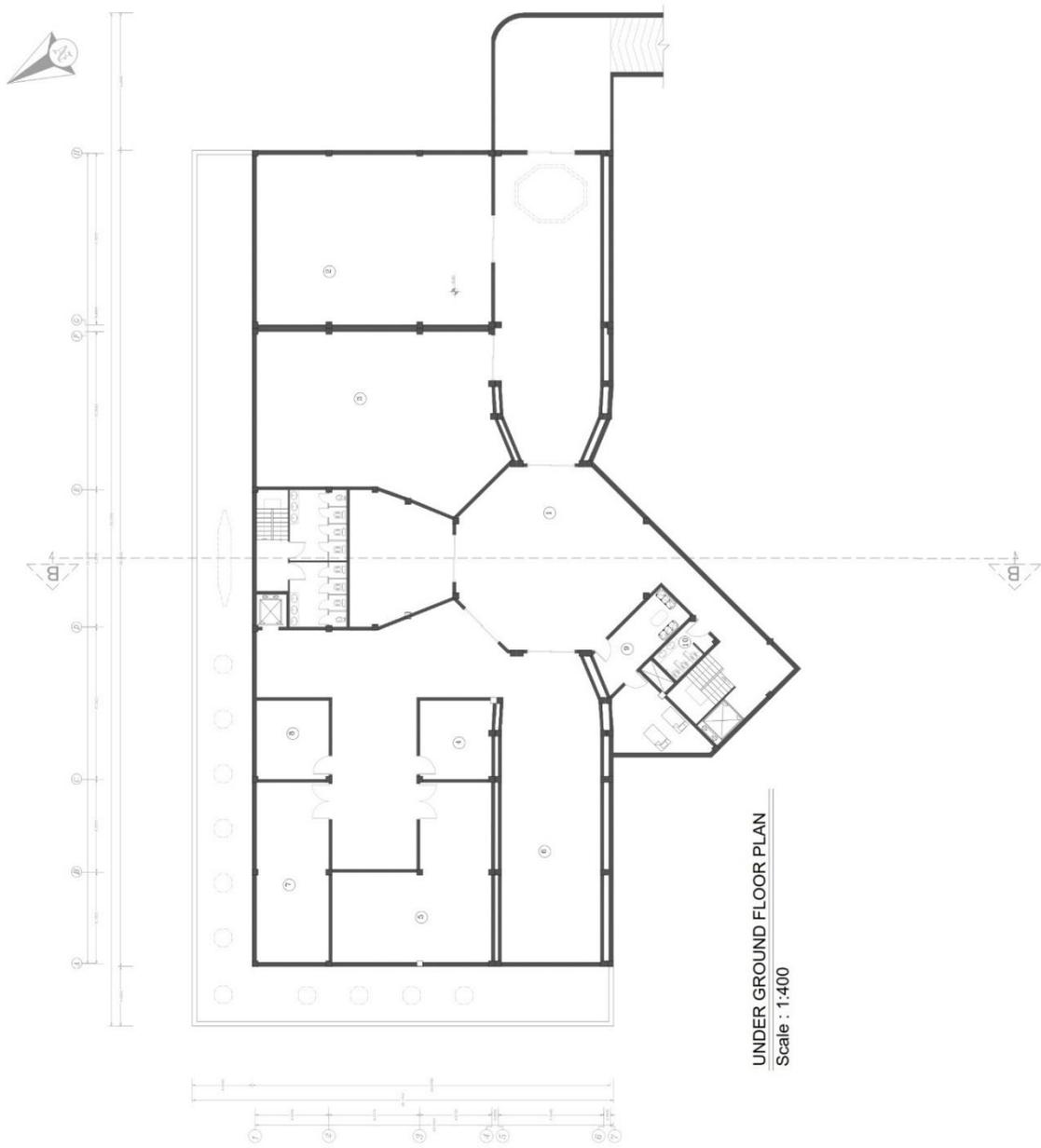
DOCUMENTS



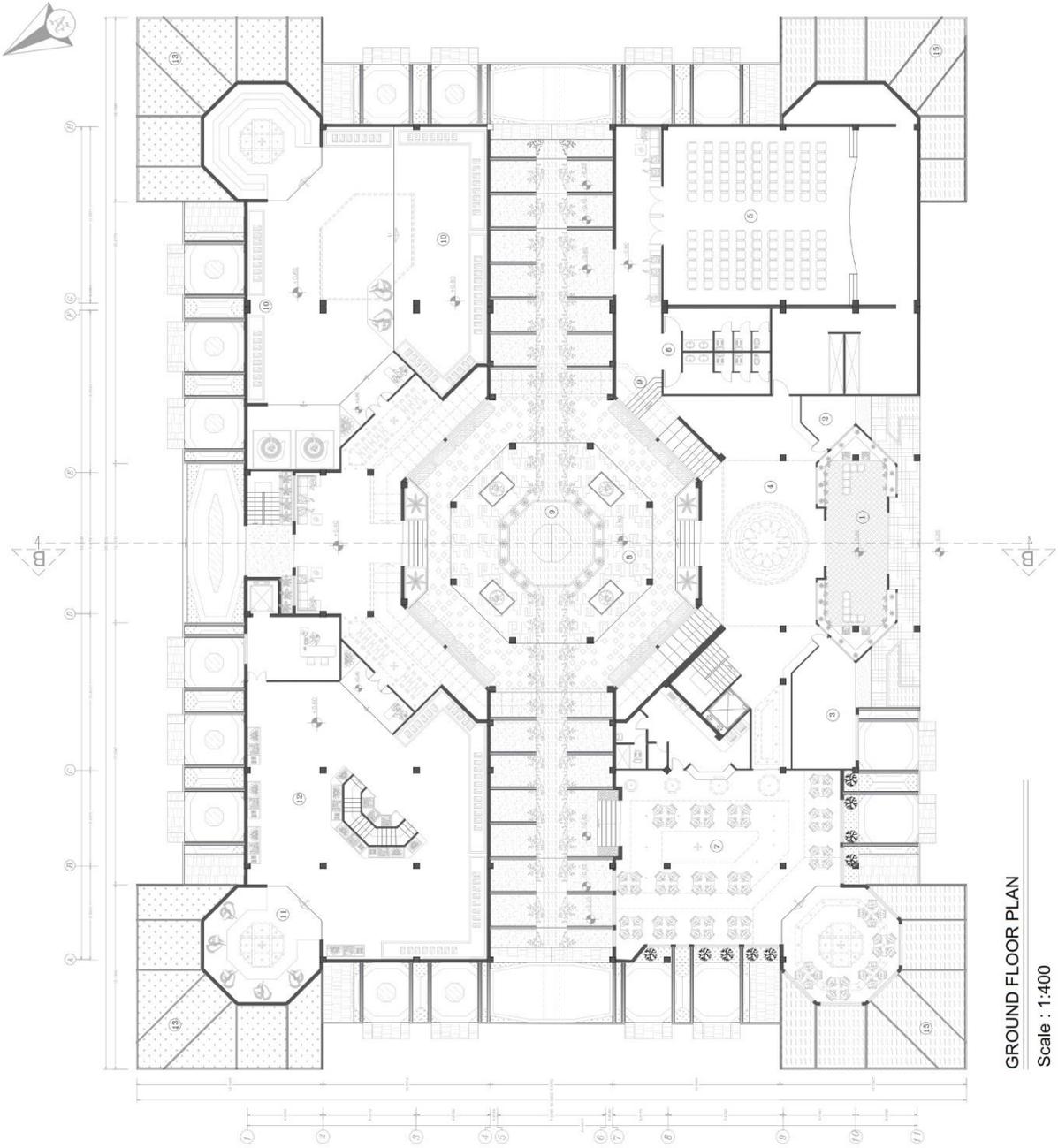
MASTER PLAN
Scale : 1:3000



SITE PLAN
Scale : 1:1000



- 1- LOBBY
- 2- STORE
- 3- UTILITY
- 4- STORE
- 5- STORE
- 6- LABORATORY
- 7- RESTORATION ROOM
- 8- PACKING ROOM
- 9- REST ROOM
- 10- SERVICE

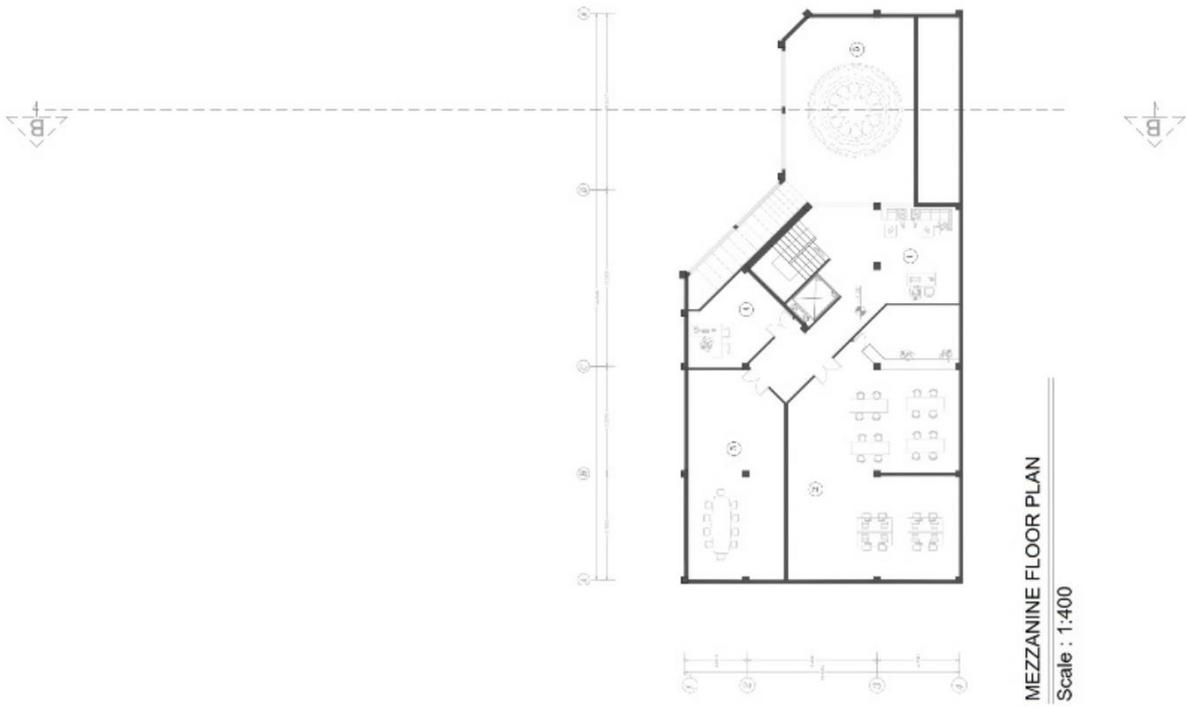


- 1- ENTRANCE
- 2- SECURITY
- 3- BOOK MARKET
- 4- LOBBY
- 5- AMPHI
- 6- WC
- 7- RESTAURANT
- 8- CENTRAL YARD
- 9- POOL WATER
- 10- PHOTO GALLERY
- 11- HANDICRAFTS GALLERY
- 12- POTTERY GALLERY
- 13- GREEN SPACE

GROUND FLOOR PLAN
Scale : 1:400

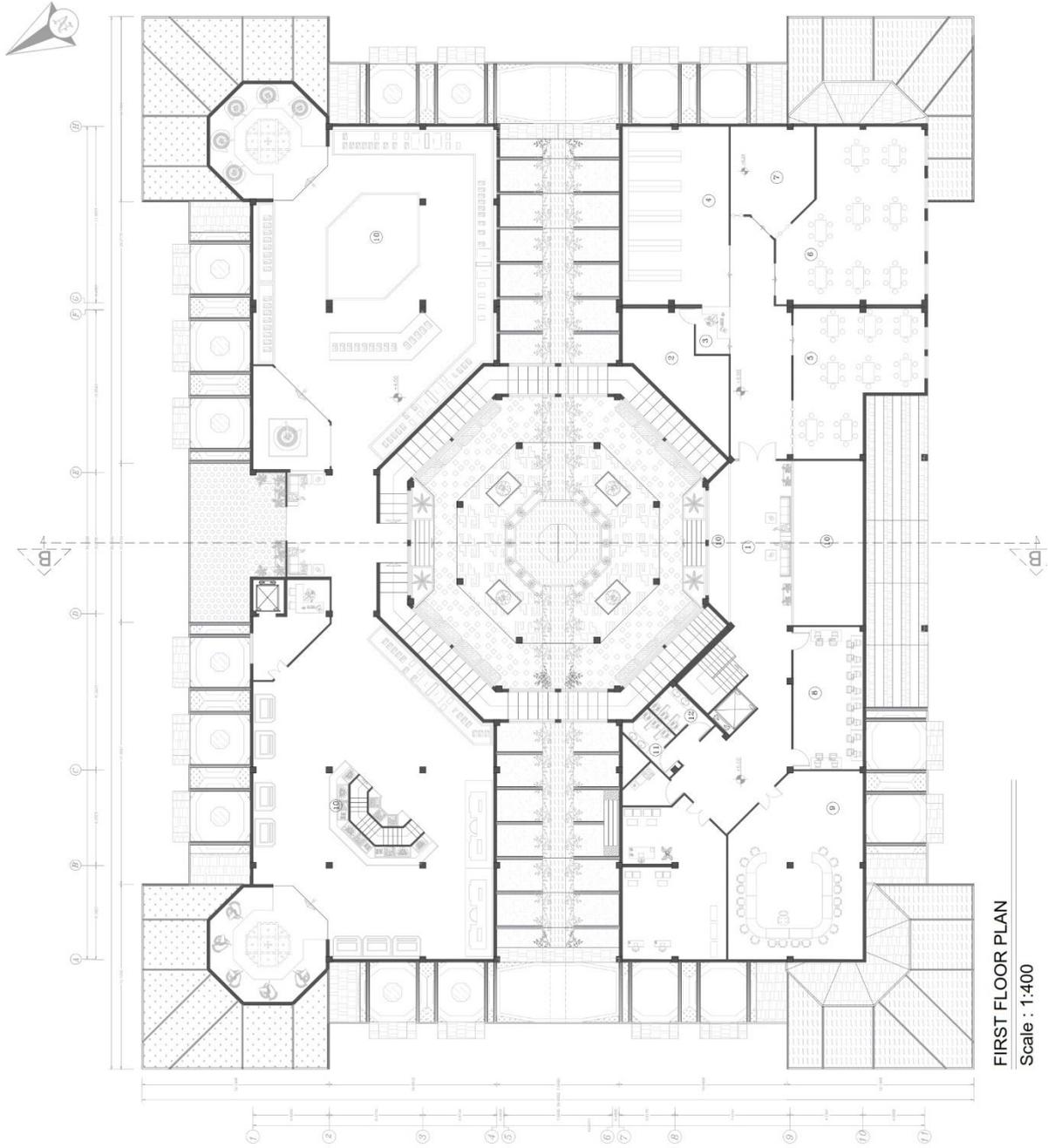


- 1- SALON
- 2- STAFF ROOM
- 3- CONFERENCE ROOM
- 4- HEAD ROOM
- 5- VOID



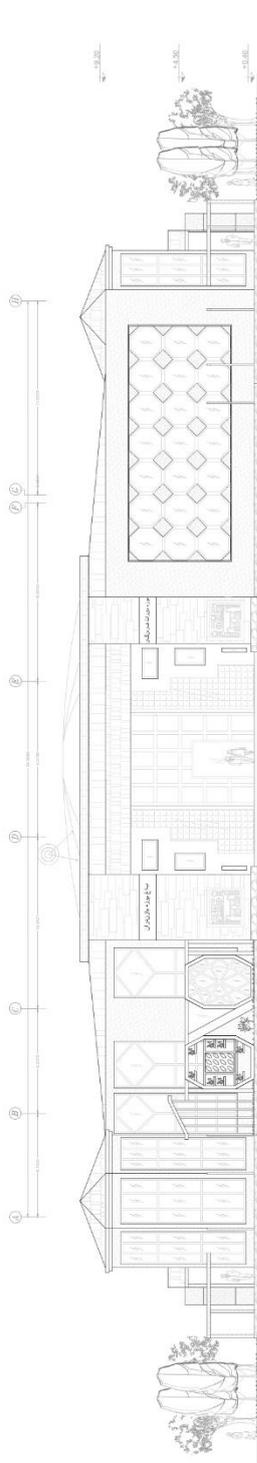
MEZZANINE FLOOR PLAN

Scale : 1:400



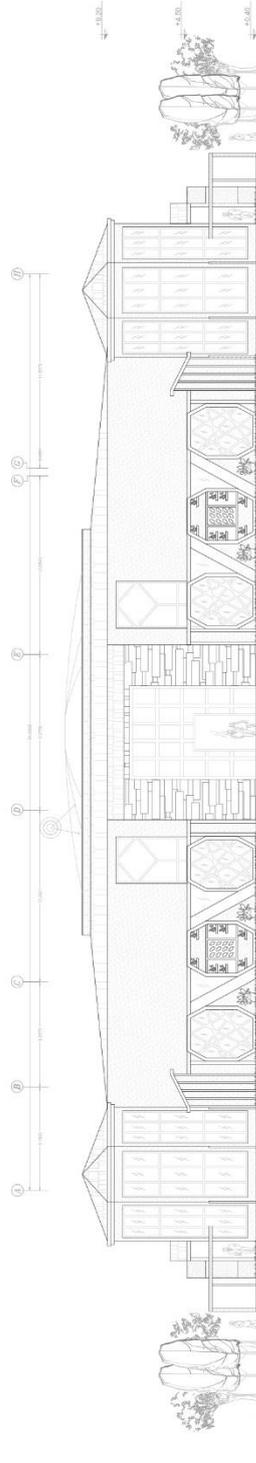
- 1- LOBBY
- 2- BOOK STORAGE
- 3- ROOM
- 4- BOOK SEARCH
- 5- LIBRARY AREA
- 6- LIBRARY AREA
- 7- ELECTRONIC LIBRARY
- 8- NETWORK
- 9- CLASS
- 10- VOID
- 11- WC
- 12- WC

FIRST FLOOR PLAN
Scale : 1:400



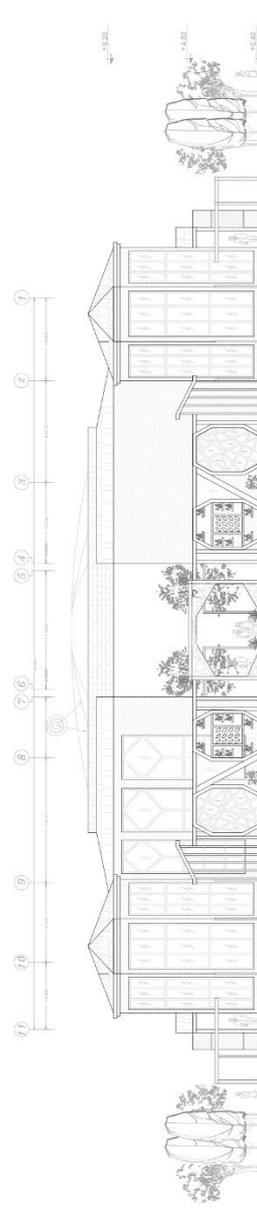
SOUTH ELEVATION

Scale : 1:400

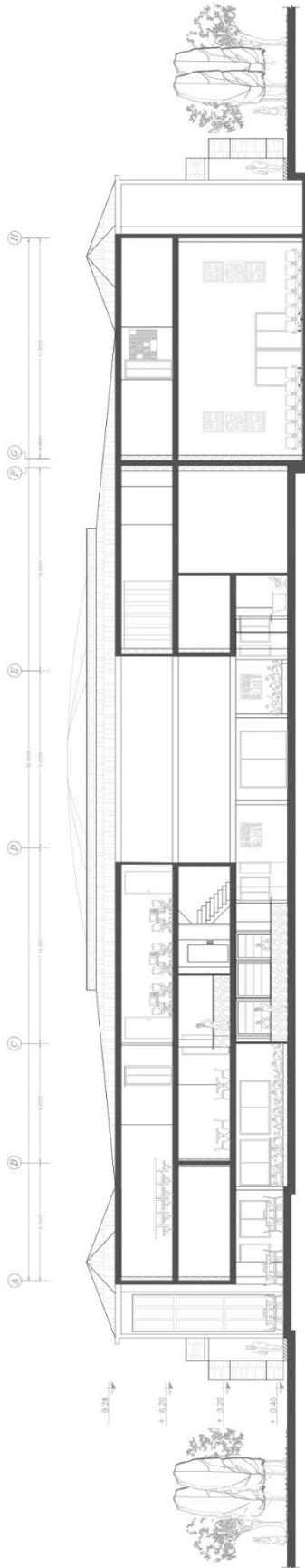


NORTH ELEVATION

Scale : 1:400

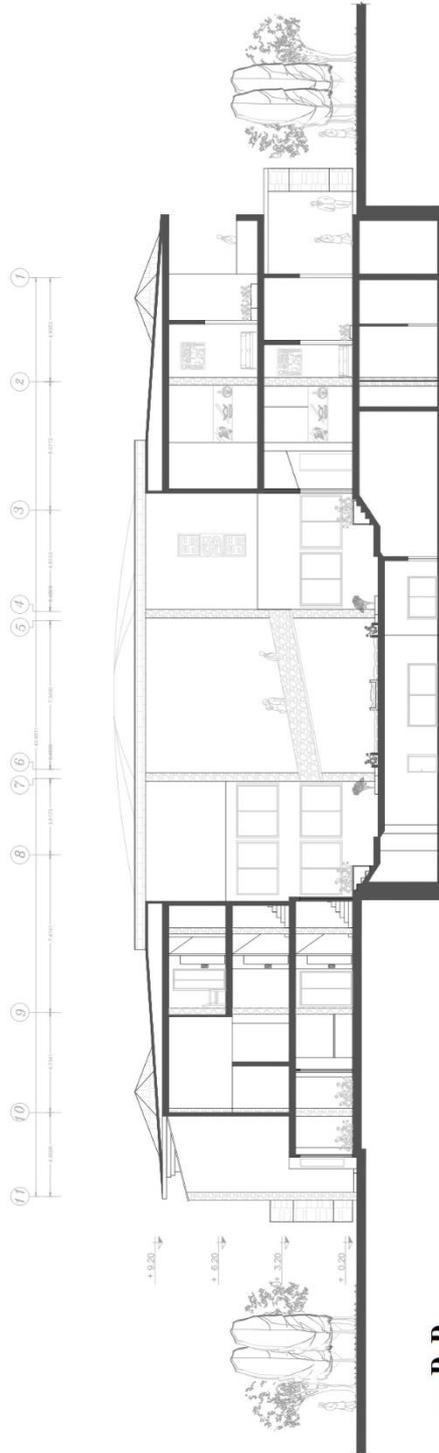


WEST ELEVATION



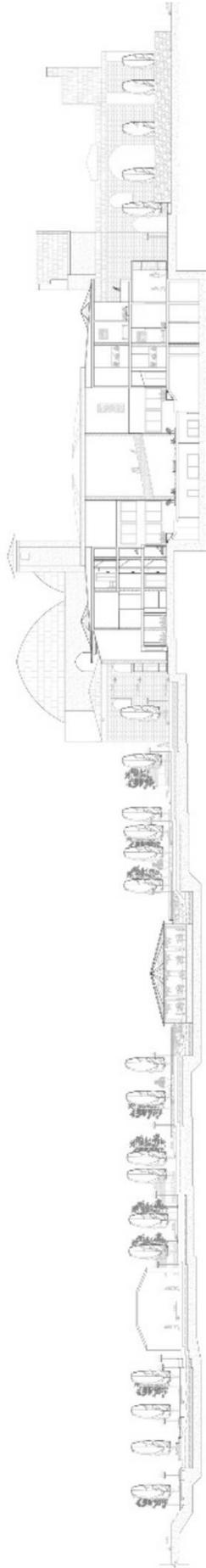
SEC-A-A

Scale : 1:400

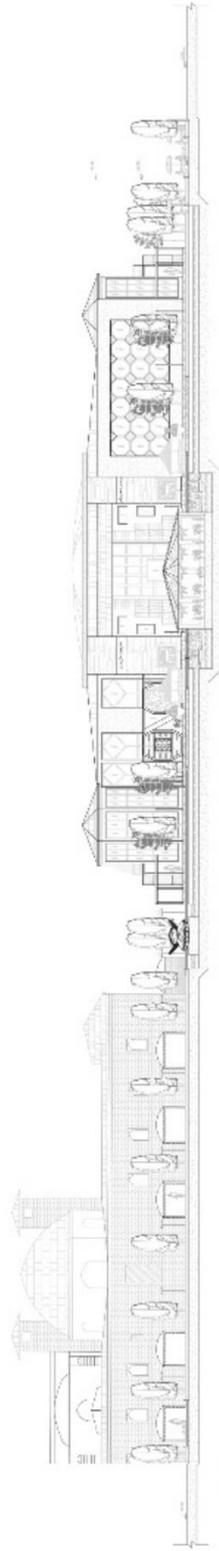


SEC-B-B

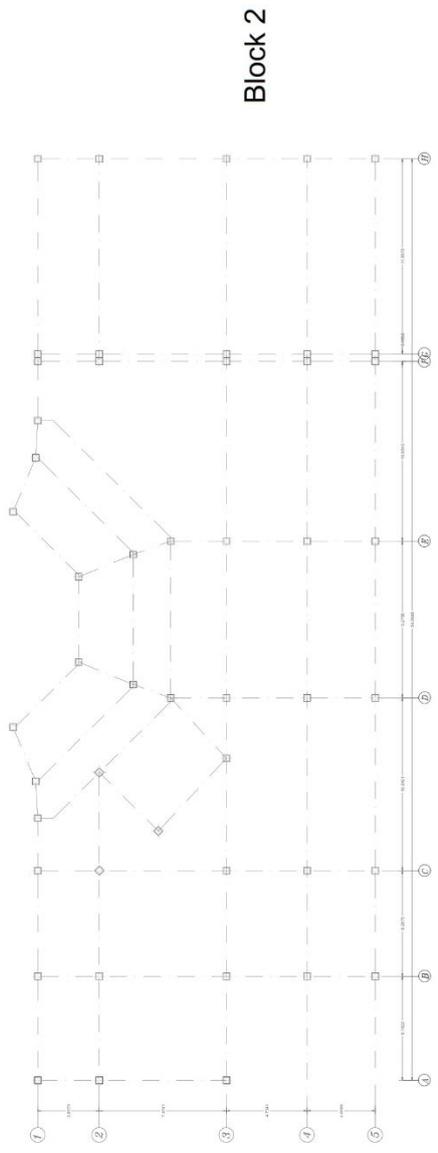
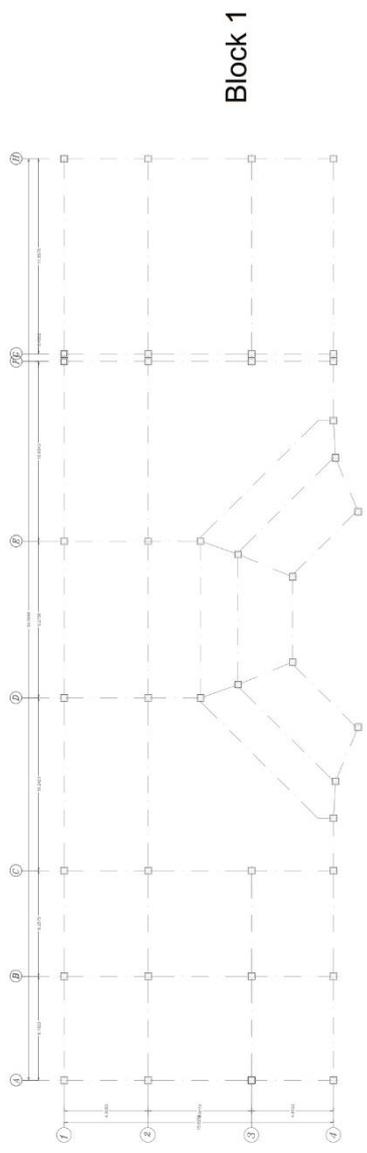
Scale : 1:400



Sec: B
Scale: 1/700

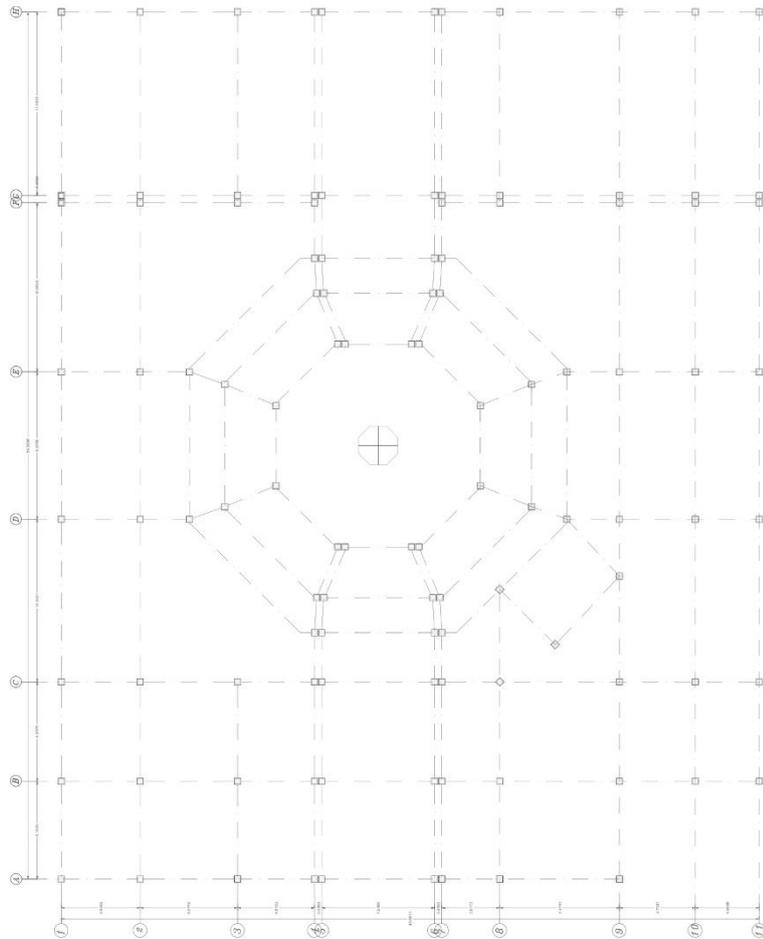


Sec: A
Scale: 1/700



GROUND FLOOR PLAN-AX

Scale : 1:400



FIRST FLOOR PLAN-AX

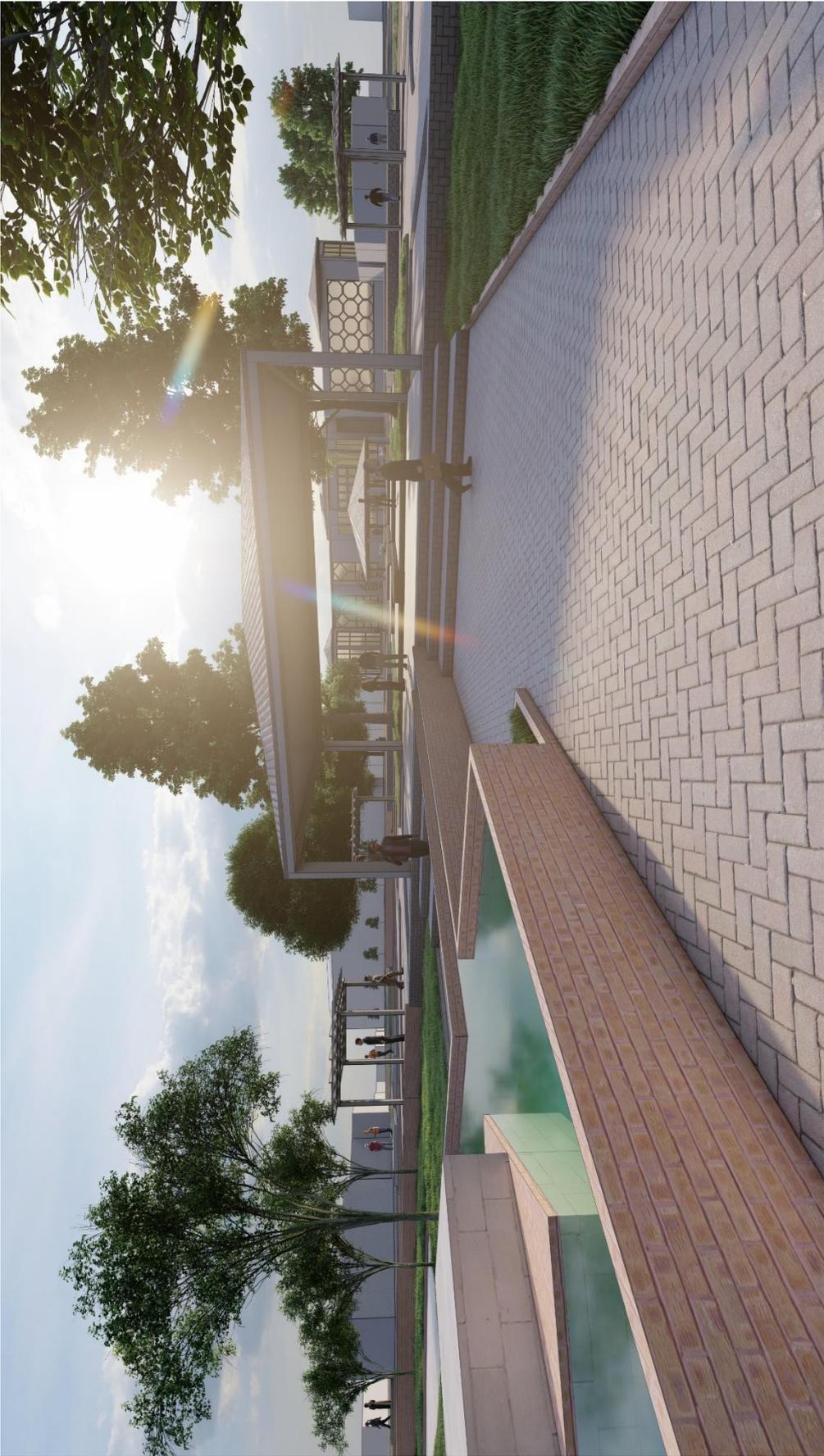
Scale : 1:400

3D VIEWS











CONCLUSION

As regards of sustainability aspect, it is argued that urban heritage conservation is currently seen as an essential component of environmental sustainability policies. In this case, it must be ensured that existing built-up areas are used and utilized in the best possible way and have both the longevity and compatibility of historic buildings, structures, and ruins. Recognize. Therefore, the term "revival" should be understood as keeping the place alive and not merely as preserving its historical significance or architectural merits. From this point of view, socio-cultural, economic, political, and technological are still responsible for shaping and transforming us. The emerging values and lifestyles of contemporary society are at the same time global and pluralistic, individualistic, and compassionate, anarchic, and innovative. Intercultural exchanges have become increasingly meaningful and beneficial to both parties.

The historical cities of each country are books for. They are an inseparable reflection of human innate desires. To learn from the past, one must respect and understand the philosophy behind the muddy structure of historical history. Restoring the spatial and architectural quality of these ancient buildings and textures helps the formation of future cities. Since the transformation of the concept of European modernization into Eastern countries, the economic justification of urban development has been a deliberate attempt to separate culture from development. As a result, in the modern concept of urban planning, the revitalization of historical sites has always relied on economic justifications. But to achieve proper design strategies, the gap between urban planning and conservation must be reduced. The contradiction between modernity and cultural values has had the most negative impact on the historical parts of the traditional city such as Isfahan and Sari, which gradually disappeared with the impact of new developments. In these cities, historic nuclei have already been destroyed and abandoned.

But despite all the economic and social changes, the great monuments, isolated and surrounded by new development, were so inherent in the national way of life that technological changes could not destroy them. They are still a living part of the city and will always remain the cultural representative of the nation. What is lacking in cultural spirit and identity in modern cities, and the only way to give the required spirit and identity is to understand the realities of the historic city. These facts are the cultural values and social lifestyles that have shaped the traditional living environment for centuries.

Therefore, the revival of urban culture and history is one of the fundamental concepts for the survival and dynamism of a city that is considered by experts and designers. Executive measures for the conservation and restoration of Iranian historical monuments are related to buildings or units and architectural-urban complexes and valuable inter-urban and suburban complexes (even near or inside villages) such as Isfahan, Masouleh, and Abyaneh in Iran. The historical-cultural dimension is a path that includes different buildings that have had (or still have) general use that is different from the identity and architectural features of indoor and outdoor spaces, so they should be looked at differently. Moreover, the design of sustainable urban complexes can be injected into the fabric of the city as one of the solutions for the reconstruction and revival of these historical textures. In Sari city, considering the many potentials that the historical context of Farah Abad gives us, with proper urban planning and protection, sustainable development can be created in all different parts of this area. Therefore, this project can play an important role in reviving this historical region. By designing a museum and urban space in the Farah Abad Mosque area, we will witness the improvement of the quality of architectural art, the life of the residents, the cultural and economic promotion of this rich historical region, as well as a new way of designing and interacting with historical sites.

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